SOUND & SHADOW

Vol. II—No. 9.
September 1933.

An illustrated Monthly devoted to Films, Music and Theatre

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T. V. Seetharama Iyer. (Asst. Hindu High School, Triplicane.)
Master Rajam (Music Academy, Prize Winner).
Master Kunjitham
P. Venkat Rao
Jaya
Kamala
Sarasa
Rajam.

Directed by :
Baburao Pendharkar

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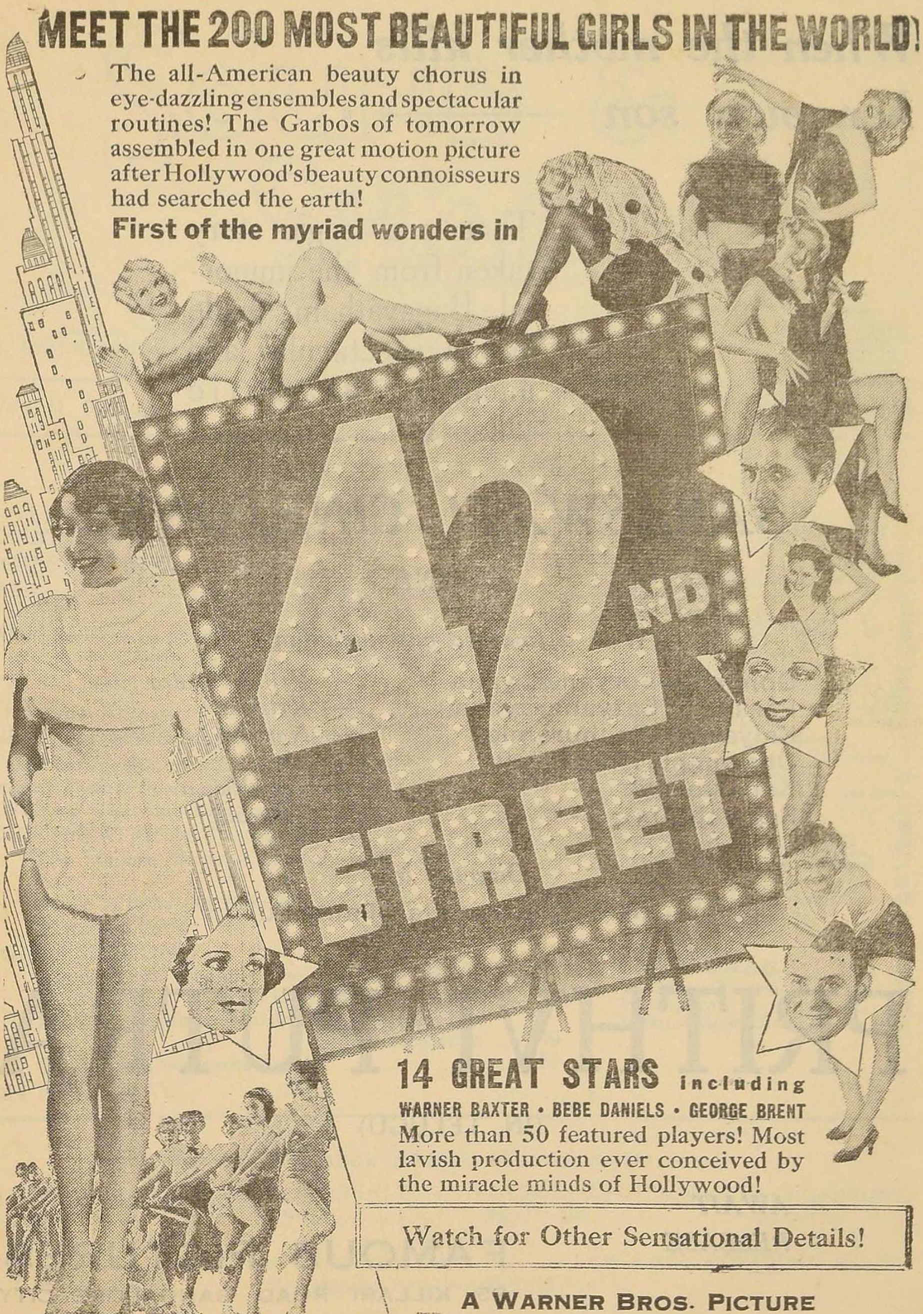
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Kanakavalli - -	— *Satyabhama*
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Directed by:

P. Sreenivasa Rao Pantrulu

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(IN TELUGU)

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SOUND & SHADOW

An illustrated Monthly devoted to Films, Music and Theatre

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An Error of Judgement?

By

Filman

IN the July issue of " Sound and Shadow " you will remember I mentioned that a topical film produced by an Indian film company on the occasion of the funeral of the late Sen Gupta has been banned by the authorities in the city. But curiously enough a few days ago, a short film on the same subject was exhibited in one of the prominent theatres in this city. Of course, this film is not the one that was banned but was produced by a different company, that is, by one of the foreign cine news agencies covering important events in this country. On the very day I saw this film I got into touch with the distributor of the banned film and you can imagine my surprise when I learned from him that the ban on his film still held. A few days after this, news was received that the original ban also has been lifted.

Now this matter raises some important questions. First of all, one of the common complaints against the Indian film companies is that they never interest themselves in the production of news reels and topicals which will be of educational, cultural or documentary value, and attempts in this direction, under the circumstances, deserve all support. Banning of initial efforts can only have the effect of deterring other attempts which indeed is a matter for regret.

Leaving this general aspect of the matter for the present, it would be of interest to know why, of two films produced on one and the same subject, one should be banned and the other allowed to be exhibited. Can it be that the difference in treatment is due to the nationality of the different producers? Or was it due to the fact that the authorities were not aware when the foreign film was exhibited in this city and thus allowed it while the ban on the former was still there? Here some explanation seems to be necessary, but will it be forthcoming at all?

"INDIA SPEAKS " AGAIN:

I understand that the local authorities have issued instructions that the film " India Speaks " should not be exhibited in any theatre in this city without their permission. I am sure that the authorities in other provinces also will issue similar instructions. It is also a matter of gratification that the RKO office in Calcutta, I gather, do not propose to bring this film to this country. At the same time as these things are taking place in this country, news has been received from America that a Spanish version of this picture has been made for exhibition in lands where that language is spoken. I would rather have the film exhibited in this country so that its true nature can be exposed than it be allowed to be shown in places where people are apt to take Mr. Halliburton's flights of fancy for truthful representation of conditions in this country.

Caught in the Lens

BY " ZOOM "

CAMERA AS ACTOR.

Ever since Cecil B. DeMille startled the kinematographic apple-cart by introducing what he termed " Rembrant lighting" and directors went in for " angles " to supplement the monotony of medium shot, long shot and close-up, camera work has been considered as of primary importance in films.

One of the oddest results of the search for angles has been the matter of making the camera take the place of the main character. It is not a new stunt, for German films went in for it some years ago, but it never fails to be effective.

The eeriest effect through this medium was filmed by DeMille for his picture, " This Day And Age," in which a scene of a youth being buried is entirely shot from the dead boy's ' viewpoint.' Instead of the camera shooting at or down the grave, it was placed in a coffin-like box with the camera and photographer assuming a corpse-like position. And in the picture the audience will see the entire proceedings from this strange position, the throwing of the dirt over the lens providing a natural fade-out.

It was five years ago that Director Michael Curtiz first brought this stunt to Hollywood, when he kept the leading character unseen by putting the camera in his position. Like all pioneers, he was laughed at, just as DeMille was laughed at when he lighted half of Raymond Hatton's face and left the other dark and called it " Rembrant Lighting " in " Warrens of Virginia.'

Other notable instances where the camera played the leading man were in " Dr. Jekyll and Mr. Hyde" where Fredric March is not seen crossing the quadrangle and mounting the rostrum in his classroom. Instead, the people whom he meets are seen greeting the camera as it trucks to its destination.

In " Farewell to Arms," Gary Cooper's entrance into the hospital was filmed with the camera placed on the stretcher table, which trucked along, taking in the scene as the invalid would see it from a reclining position.

It is just these little tricks of daring innovation which have brought the movies out of the old flicker days and raised them to their present artistic status.

* * * *

WASTED EFFORT.

A coloured gentleman was greatly perturbed when he came to know he had to jump into the water for a scene. " What's the matter? Are you afraid?" asked Director Gregory La Cava.

" No, sir, no sir, 'taint dat at all," replied the coloured man. " I'se just mad, 'cause I'se already taken my bath this week."

* * * *

COST.

Believe it or not, Cecil B De Mille has a man on his payrole who says " No ! " to the director in no undecided tone. He is Roy Burns, technically known as DeMille's business manager, who budgets the picture and sees that not too much money is spent.

Five hundred young extras who were working under DeMille's direction in his latest picture, " This Day And Age," at Paramount were being regaled by the Director with a tirade of sarcasm.

For about ten minutes the " bawling" went on.

Suddenly from below came the voice of Roy Burns yelling at DeMille :

' Hey,' he shouted. ' Cut out the monkey business and shoot the picture.'

" ! ***(?% !)......! ! " sputtered DeMille.

" Either you shoot it now or not at all," was Burn's ultimatum. DeMille shot the scene.

* * * *

AN ACHIEVEMENT.

Not a single scene which was shot by Cecil B. DeMille for this picture will be eliminated from the finished picture. The film, which is now in its editing stage, was shot exactly to proper length by the Director, and not a single foot of film will be deleted in the cutting room.

* * * *

ACCURACY!

One of the oft-repeated jokes against motion pictures concerns itself with their violations of fact—their absurd mistakes. There is plenty of truth in this but it isn't confined to motion pictures. Historical novels and famous paintings are guilty, too. The standard paintings of Ravi Varma, for example, are, when it comes to historical accuracy, huge jokes.

In the past two or three years, the producers have made immense strides in self-correction. If you go into the research library of any of the big studios, you realize what a magnificent job it is. Great files of information through books, magazines, prints, are classified for sudden calls. And what questions are put to the clever librarian who has to be on tip-toe to get the answers ready either from the material he has already gathered or from sources about which he must be an expert for ready reference, "Would a native judge in India, sitting in a native court, wear turban?" "How do you distinguish the wheat fields of Oregon from that of the Middle West?" are the sort of questions he is expected to answer.

Alice Ames Winter, who writes this, says that, just for fun, she went into one of these libraries, and asked for a picture of a Phoenician ship of the Third Century before Christ. Meditatively, the librarian said, "I can give you a Greek or an Egyptian ship."

"Nothing doing. I want a Phoenician." A few days later, when she went to the library, the librarian said triumphantly. "I got your Phoenician ship."

When a picture like "Cavalcade" is made, big books are prepared before ever it gets under way, with multitudes of pictures covering the whole period from the Boer War to to-day. To make sure that the bier of Queen Victoria, which appeared only in the briefest flash in the finished picture, was true to fact, infinite pains were taken. English bakers made the cottage loaf that lies on the kitchen table—quite different from the American loaf.

Omniscience is still afar off, but Hollywood is doing a pretty good job. And it is interesting to note that teachers often ask for "stills" of this or that period because these moviemade pictures are more accurate than any others they can procure.

Would like to know what Indian producers are doing to ensure accuracy!

* * * *

MYSTERY SOLVED.

A great mystery has now been solved. "Why," asked Frances Dee, "do crooners close their eyes while singing?"

"That's easy," shot back William Gargan, who has an answer for everything. "They do it because they hate to see people suffer." How true of some of our Bhagavathars!

* * * *

WHAT MAKES THE ACTOR?

"Actors are made, not born? And the main thing that inclines them to the profession is a hum-drum job from which there is no imaginative escape," so says Herbert Marshall, English actor.

"As for myself, I was an Accountant in a London business office when I started my post-school career. Figures, row after row of them, got me down. There is nothing more monotonous than a set of books. I believe that many men and women turn to an acting career for that same reason. They hate the work in which they find themselves. They cast about and quickly realize that the stage and screen offer the utmost in romance, glamour, and imaginative release. They study a bit of drama, get their first part, and away they go."

Marshall's observation seems to hold true, for many of Hollywood's most prominent players leaped from banking. accounting and brokerage offices on to the stage.

* * * *

HELP! S. O. S!

The Universal artists are sunk and are calling for assistance. A perplexing problem faces them,—in depicting effectively the "Invisible Man" on posters and lithographs.

How can a man be invisible and yet make his personality and presence apparent on the screen? Only Director James Whale, Camera-

man, Charles Edeson and Jack Pierce, Universal make-up expert know and they are sworn to the deepest secrecy by Carl Laemmle Jr. Suffice it to say that it was only after two years of ceaseless experiment and effort and thousands of feet of film were wasted that Pierce and Edeson perfected this weird illusion of invisibility, an effect of opaqueness, bordering on transparency.

The production technicalities solved and the picture well begun, the new problem of handling the advertising and publicity has arisen and seems to be more difficult than the original problem. To be seen and yet not to be seen! The poster artists are in a dilemma, and suggestions are welcome—from anybody. Send your ideas on to Universal pictures, 730 Fifth Ave., New York and get One Hundred Dollars, for your swell 'invisible' idea.

* * * *

HOLLYWOOD SPEAKS.

"Throw that pickle on me," Connie Bennet requested as she took her place before the cameras. "Slap me with that spot and this orange peel...a couple of pancakes against my cheek might help—aim that rifle at me... and bring over those twins and the baby and that broad......!" Can you make head or tail out of it?

* * * *

SECRET OF DIRECTION.

Keeping his casts happy is one of the secrets of Lowell Sherman's success as a film director.

"You can't get anything out of players by trying to scare them to death," declares Sherman, recently directing "Morning Glory" with Katherine Hepburn. "Film acting is a nerve straining business at best. In my productions I always try to see that we keep our sense of humour. Of course with a cast of finished performers and seasoned troupers, as I had in 'Morning Glory' it was easy to keep the morale high. A director can't always, or even frequently, be so fortunate as to get a cast like that. I have found it a safe rule to make working conditions as pleasant as possible and try to see that everyone is happy."

* * * *

LUBITCH ON WOMAN.

"All women are sirens at heart. No matter how unemotional, how stolid, a woman may be, she has moments when her desire is to be —shall we call it a courtesan, siren, or seductress? The exactly proper emotional condition and environment will bring it to the surface—so says Ernst Lubitsch.

* * * *

"Period pictures are coming back again," says George Cukor, Radio film director. Pointing out that a good story is a good story whether it is enacted in rags, satins or doublets and hose, so long as it is enacted with realism, sympathy and understanding, he declared that the failure of many period pictures has been due to improper performances. "Actors," he said, "have a tendency to become rather operatic and sonorous once they done the garments of a past era-(producers of mythological pictures and actors, please take note) apparently labouring under the impression that duels were fought with the grace of the ballot, love was made with rounded voice and languid gestures and walking was performed with gusto and swagger. As a result, nobody believes the show. If period pictures are made in conformity with the real standards of human action, they would prove decidedly popular and open up a wide field of entertainment."

* * * *

Have you heard this one? The other day, in the "Bed of Roses" set, a fancy dress ball was on, grotesque masks hiding the features of the hundreds of atmosphere players. One stalwart young extra's handsome features were hidden by a gigantic donkey's head, but his wife, also an extra, recognized the ring he was wearing. The temptation was too great. "Darling," she cooed, "You look so natural. I would have known you anywhere."

And this one. Remember what the Chinaman said: 'One picture is worth ten thousand words', remarked Frances Dee.

"Yeah, but that's because nobody can read what a Chinaman writes" snapped back Gargan.

A scene from the Fox Film production
"IT'S GREAT TO BE ALIVE," with Raul Roulien, Gloria Stuart, Edna May Oliver and Herbert Mundin. Directed by Alfred Werker.

Screen Sidelights

The 40,000 word autobiography of Charlie Chaplin, the great comedian begins in the August issue of the "Woman's Home Companion," as the result of a 'scoop' made by Gertrude B. Lane, Editor-in-Chief, after the finish of "City Lights." It is to run in five instalments and is to printed as Chaplin wrote it. A Woman's Scoop!

Another fine scoop was lost in the death of the world-famous head of the Theosophical Society, Dr. Annie Besant. There was unfortunately no newsreeler to immortalise the cremation for posterity.

"Alice In Wonderland" is to be picturized by Paramount. The Old Mad Hatter will be played by Charley Ruggles. Jack Oakie, with the aid and benefit of double exposure, plays the two fat little brothers, Tweedledum and Tweedledee. Alison Skipworth would sure be grand as the Duchess-and Charles Laughton can have his pick-either of the Walrus or the Cheshire Cat. But where to get the Alice? That is what's troubling Paramount now and they are combing the word for her.

Prabhat wants a young girl, who is pretty and can sing and **act** *for their next picture, to play opposite Master Vinayak. Baburao Pendharker plays the King. Anybody coming forward?*

Cecil B. De Mille is planning to make an elaborate talkie based on the life of Cleopatra, and for Egypt's most famous siren he is turning to Claudette Colbert, who played the Empress Poppæa for him in "The Sign of the Cross."

Sarpotdar's next for Imperial will be "Devaki," both Hindi and Marathi versions to be directed by himself.

The Fairbanks, father and son, and both now wifeless, are to produce pictures in England under the British United Artists banner, under the direction of Alexander Korda, whose last picture was the "Private Life of Henry VIII." The Younger Fairbanks has an ambition to produce Scott's "Ivanhoe."

Homi Master's next is expected to be "Kala Nag" his successful Kohinoor silent.

Marlene Dietrich's next Paramount picture, under the direction of Josef Von Sternberg, will be "Her Regiment of Lovers", based on the life of Catherine the Great of Russia. Marlene has a rival in England in the person of Elizabeth Bergner who also is playing the same role.

One more independant producing unit has been formed in Bombay under the name, 'Shri Cinetone," with their first picture "Shrimati Manjari" going into production very soon at the Imperial Studio. The services of Moti B. Gidwani has been hired especially for this picture. Miss Mushtari's services have also been loaned to the company.

Janet Gaynor has signed a four years contract with Fox.

Miss Kajjan, it is reported, is likely to join some Bombay Studio, probably Sagar. Is the Bombay atmosphere going to prove more successful in the cultivation of her so latent histrionic abilities?

Claudette Colbert has undergone a succesful operation for appendicitis.

So has Sabita Devi.

Buster Keaton will return to the screen in "The Fisherman," a comedy to be produced by an independent company in New York.

Mahalaxmi Cinetone have got their new Audio Camex recording set.

Irving Thalberg has once more joined M-G-M as production head after a seven-months European vacation following a nervous breakdown.

Mr. Bal Pendharker of Kolhapur Cinetone Co., is said to be going in for R.C.A. Portable. Madhav Kale is expected to join him.

Frank Borzage, the noted director has signed a long-term contract with Warner Bros. according to a recent announcement.

It is reported that Director Devaki Rose is leaving New Theatres Ltd., after completing "Rajarani" and is joining East India Film Company, on almost double salary. Good

luck to E.I.F.—that is if they would allow Director Rose to do his work.

Three different prices are paid for the use of songs on the screen. If a person is shown in the film singing a song, the highest royalty must be paid. If the song is sung, but the player is not seen, the royalty is cut in half. If the music alone is played, the royalty again is halved.

Mr. Govindrao Tembe has left Prabhat—future plans unknown. Who is to be Prabhat's next Music-al Director. The ·al is intentional.

Gilbert fans who were rejoicing on hearing the news that the famous pair of the silent days was to be reunited in Greta Garbo's latest picture, "Queen Christina," the story of the Seventeenth Century Queen who lived a Twentieth Century life, will get a set back when they hear the news that due to some mysterious reason Gilbert would not play opposite Garbo. It is likely that Warner Baxter will replace him.

N. N. Guha Choudhary, the prolific writer on Cinema Topics, of Bengal, has formed a new distributing company, the Hindusthan Pictures Ltd. Incidentally he is our representative also. Good luck, Choudhary.

The history of glass, from its discovery down to present day commercial application, including the fine art of glass-blowing is to be the subject of a new novelty short subject, "Glass Blowers," to be filmed at the M-G-M studio under the direction of Jules White.

Rajarani of New Theatres is to be released in Bombay on the 23rd September——and "Sairendhri" on the 30th.

Operating loss of $ 3,447,271 and net loss of $ 10,695,503 were reported this week by RKO and subsidiaries for the year ended December 1932.

Baburao Poy of Famous Pictures' attempt to take over the Opera House at Bombay has fallen through. Perhaps he has taken a lesson from America, where all the big circuits have gone into liquidation. Surely distribution is the safer thing—and with 60%.

Who talks more? The American Congress or Hollywood? Statistics show that 30,000,000 words are delivered by actors and actresses each year in the production of motion pictures, while Congress averages 26,000,000 words.

Imperial Film Company are thinking of overhauling their Processing Department, under the supervision of Mr. Quiribert of Kodak. High time they did it!

It is rumoured that Charlie Chaplin is to act in a film without his moustache!

Director Nagendra Muzumdar is going to direct another picture for Pratima Photophone—without Durgabai Khote.

"Gather Lip Rouge While You May" is the title of a song to be sung by Lilian Harvey in her second Fox picture "My Weakness." A very good motto. Gentlemen take note.

Kolhapur is fast becoming a Hollywood, with concerns sprouting up rapidly.

Tom Mix is to visit Russia shortly to give a series of riding exhibitions in the Moscow State Circus.

Mr. Armour of R.C.A. is on a short visit to Lahore. Any equipments selling?

Marion Nixon is to be the leading lady of Jan Kiepura, the Polish tenor of "Tell Me Tonight" in his new picture based on the life of Schubert, the famous composer.

Durgabai Khote, it is said, might join East India while Sabita Devi is thinking of leaving them. Star for Star!

Jeanette MacDonald and Ramon Navarro, now back in Hollywood, will get to work in "The Cat and The Fiddle," under the direction of William K. Howard.

Who says that Director K. P. Ghose is a slow worker? He has nearly finished his Tamil "Prahlad" and only 10 days since he began work. Congrats, Director, we except to see it here on the Vijaya Dasami Day.

Boris Karloff, who refused to be "The Invisible Man" is to star in "Juggernaut", a new horror film, for an independent producer before rejoining universal to make "The Return of Frankensten.

We crave our readers' pardon for the lack of Indian pictures in our Mag. Our Producers are afraid to have their work broadcasted to the outside world!

Maurice Chevalier has signed with M-G-M to appear in "Merry Widow" with Joan Crawford.

Madras is slumbering—with the mercury nearly reaching three figures.

Filmland's Famous Directors.

ROUBEN MAMOULIAN (4)

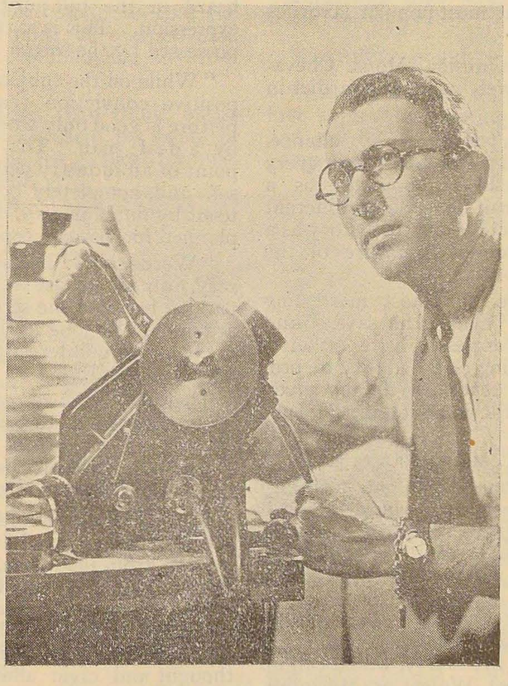
By Helen M. Lewis.

Three years ago, Rouben Mamoulian's name was interesting to the motion picture public only in that it had a unique quality in print, a neat musical flow when spoken, and presents a sharp contrast in the mental picture it creates. Rouben, when pronounced in the Anglo manner, has a definite bucolic flavor; the dusty, rustic, taste of the wheat fields and the furrow.

Incidentally the correct pronunciation puts the accent on the last syllable.

Mamoulian is exotically romantic. It implies the creative artist, the builder of images in words, oils, or clay.

The man is an artist, and today he is so known by a vast audience of admirers. He is one of Hollywood's eight best-known directors. It will not be presumed here to list the other seven. Were that to be done the names of Lubitsch, LeRoy, Borzage, and Cecil B. DeMille undoubtedly would be mentioned, among the necessary others.



Rouben Mamoulian.

Mamoulian's Hollywood reputation is founded, of course, upon his record of directorial achievement. The motion picture colony never asks what a man can do? It's always what he has done? What was his last one? Did it make money? The answers, in so far as Mamoulian is concerned, are "yes" and "plenty".

His most recent picture, for instance, was "Love Me Tonight" in which Maurice Chevalier answered Jeanette MacDonald's seductive plea. Before that he directed Fredric March in 'Dr. Jekyll and Mr. Hyde." And then, before, there were "City Streets" and "Applause."

Recall those four pictures and you'll readily realize why Rouben Mamoulian rates as he does. One against the other, they're as different in type of story and treatment as any other four motion pictures possibly could be. He directed Marlene Dietrich in her latest picture "Song of Songs." The man's versatile-that's what he is.

And helpful. Without Mamoulian's inspired guidance in the production of her picture "Applause," Helen Morgan might never have known the thrill of having given a great dramatic performance. She was, and is, a night club and revue singer Mamoulian saw in her something

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What needs to be done for the drawbacks of our Films.

By Charles Sanjeeva Rao, Hyderabad, Dn.

INDIAN Film Industry, like any other industry in India is in its infancy stage, and needs to pass through several stages of improvement before it can finally be able to compete the foreign films. Foreign competition is a menace to our country and tends to cripple our own industries; and while vigorous activities are being carried on for the uplift of other industries, such as cotton weaving, etc., I think it is the duty of everyone connected with the filmland to do some research work for the cause of raising the standard of efficiency of our Indian Films.

Generally speaking it cannot be denied that many of the films which emanate from industrial concerns in our country are foolishly defective and give room for criticism even by an amateur, as is evidenced by the remarks that appear in " What Our Readers Think " and other Review sections of this journal. This is wrongly attributed in some quarters to lack of intelligence on the part of the producers. Our ancestors had an unquestionable fame in the line of industries in the past, and there is no reason to think why we have not inherited their reputed merit. Personally I believe that God has endowed almost every human being, be he black or white, with the same intelligence, but the difference lies in the fact that one cultivates it, while the other does not. Of course it is true that we were denied facilities for progress in any line of culture; but yet what we need for the sharpening of our intelligence is an awakening from our sloth and indolence. Thanks to the indefatigable efforts of our Leaders, there is a national awakening all over the country revolutionising our outlook; and progress is coming to us in rapid strides to every branch of our life. And if every countryman who is associated with the film world will devote a certain definite time to find ways and means for the development of our films, I am sure there will soon come a day when we can entirely eliminate foreign films, as a medium of our recreation. I must confess I am an amateur to the world of films, but as I am interested in the subject, I venture to offer a few suggestions, some of which may be of some practical use.

A GOOD STORY.

The first and foremost thing that a Producer ought to be cautious about in preparing a Picture is to be armed with a good story. "Good pictures are made before the director takes charge" is the opinion of Mr. Paul Sloane, the famous Director of Hollywood. "The fact is" says he "I have merely followed closely the shooting scripts of carefully prepared stories". Mark the word "carefully prepared". I wonder how many of our Producers pay attention to it. If only they do, how many silly blunders could be easily avoided: "A good picture is made in conference between the Producer, Writer, Director and Technicians. No time spent on story preparation is ever wasted" is the advice given by the noted Director, and it is a worthy fact for our Producers to bear in mind.

It may not be out of place here to refer to a declaration made by B. P. Schulberg, a popular story writer of Hollywood in the April issue of this Journal. He warns the authors not to be under contract to any studio for supplying stories at regular intervals. "The writer is not the type of person who can do his best work if driven to it" says the writer of Hollywood, "The writer works hardest and best when his ambition and his dreams spur his efforts". A man who is pressed for time shackles his mind with the anxiety of having to complete the work in time. Under such circumstances his creative thought is stifled and the output thereof is of an inferior nature. And if he has not adequate time at his disposal, he is bound to rush off his matter to the studio to keep up his contract, without having time to dwell on minute artistic points, which go a long way to the accomplishment of a perfect plan. Thus arises inefficiency in writing, which indirectly contributes to the demerits of a picture.

Going further into the construction of the stories, I would like to make a few remarks on the following points :

(*a*) *Themes.* It has been noted that our writers are inordinately fond of taking religious stories as their themes. They do not want to take the trouble of writing an original story, which is a sign of weakness. People do not go to cinemas to see merely photography and action. What fascinates the old and the young alike is to hear a story. The joy of hearing a story lies in the fact that the hearer is kept in a "suspense" as to what is going to happen next. But in the case of religious story half the joy is robbed away owing to the fact that the spectator knows the story by heart, and expects every turn of event in the story without any enthusiasm. Consequently he badly misses the 'thrill' that always accompanies 'suspense'. Hitherto religious pictures have drawn large audiences because of the veneration our country has for religion, and it does not matter if they are shown once or twice. But if pictures like that of Rama and Krishna are restaged after they have been presented to the public more than a dozen times, the veneration is bound to wear out. Cinema is place for amusement, and the film industry is purely a financial undertaking based on economical grounds and one can no more pretend that religion is being used to inspire 'Bhakthi' in an amusement park. No one would believe it. There is a cry for modern pictures, modern civilization, modern customs, modern equipment and modern environment will make a modern picture. We have not had many pictures depicting the modern Indian life, and it would be novelty to exhibit a modern story on film screen.

(b) *Supernatural activities.* The art of writing stories bids us to be within the bounds of nature. Therefore it would be more sensible if the writers refrain from introducing any supernatural activities into the picture. To mention a few the absurdities of human beings being transformed into cranes and owls, or to show mortals being associated with Gods, one of the modern youths getting married to the daughter of Yama, God of Death, and thereafter to visit the spiritual word, hell and heaven, etc. Certainly this is exceeding the limits. We are not children to be amused by fairy tales. Why go to hell and heaven when there is sufficient room on earth? Indeed life is a wonderful thing, and its workings are mysterious. Its humour, its joy, its tragedy, its mystery, its suspense and its vicissitudes provide ample material to build up an enchanting story.

(c) *Romance.* Unfortunately Love, which is the noblest of virtues is not given its full significance in most of our films and is treated very lightly. Youths and maids, who are perfect strangers to each other are made to fall in love at a moment's notice, without any rhyme or reason, sometimes the hero being not even handsome enough for a 'love at first sight.' Even granting that the maid falls in love at first sight, all the accompanying qualities of love such as reserve, modesty etc., are ignored. I therefore want to emphasize upon the principle that if ' Romance, is dealt with, its psychological development must always be shown. The romantic section of the story has survived through ages and yet remains as fresh as ever. You can never show too much of it to lose the grip or interest, for it is the only thing which can never wear out, and which can never bore either the aged or the young.

(d) *Modesty of Indian women.* Indian women are reputed for their modesty. ' Our films grossly violate this virtue, and show neither modesty in action, nor modesty in dress. Olden day Indian maids are shown to be walking shoulder to shoulder with their lovers in a garden exposed to public view, or a youth and a maid are shown to be deliberately hugging and kissing in the presence of their parents. That is decidedly the custom of Westerners, but not that of the land of India of old, where even for a wife to speak to her husband before her elders in open daylight was looked upon as a shameless demeanour. Further our Indian actresses are fond of getting themselves heavily jewelled and have a craze for gorgeous dresses, irrespective of the role they have to play, as is revealed by the Editor's remarks about the dress of Vediar's wife in the film entitled "Nandanar" "Simplicity is the mother of beauty" is a great truth which our actresses have yet to recognise. But if they do not see any truth in it, I think it is the duty of the Director to force them to act up to it wherever necessary.

VERNACULAR TALKIES.

One other disadvantage under which the Indian Talkies are suffering from is the fact that a good picture in a particular vernacular language cannot command equal audien-

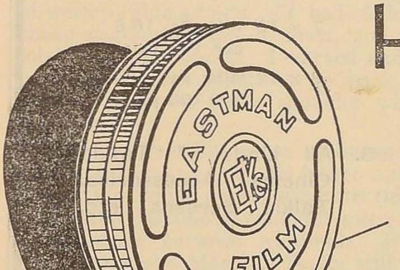
ces in all parts of India. A good talkie produced in Hollywood can attract large audiences not only throughout America but also in the European countries, thus commanding a wider field for their exhibition. But circumstances are different in India. A Tamil talkie produced in Madras Presidency can rarely be popular in the Northern India, and a Hindi talkie produced in the Bombay Presidency can rarely be popular in South India. India is a country of different languages and it often happens that one particular language may be "Greek and Latin" to another Province. The only solution to this problem lies in the suggestions offered by Mr. Filman in the April issue of this Journal, urging the introduction of explanatory titles in the pictures. Needless to say, it will entail an extra expenditure, but we have not the least hesitation in assuring that it will be doubly repaid. A good picture like "Madhuri" with all its drawbacks, would have appealed even to non-Indian countries if only it was equipped with titles in English, which at the present time is almost a universal language. Explanatory titles in two or three important languages, among which English is necessarily one, will go a long way to widen the field for the exhibition of our films.

ACTORS.

I quite agree with Mr. Mohan of Bangalore when he says that our heroes are not heroes in acting. This is due to the fact that our Producers select heroes on the merit of their physical accomplishment, irrespective of the fact that they are ill-trained and almost illiterate, who have not the least conception of 'art.' I would suggest to the Motion Picture Society of India to establish a small school of acting wherein poor promising lads of about 12 or 15 years can be secured and given half time training, similar to that of manual training, while the rest of the half time can be devoted to general education. This would not only help the poor for an employment, and minimise the obligation of paying high salaries to inefficient heroes, but would also fill up a much needed want for all the studios in our country. That is the only way whereby we can overcome the defects of self-acquired training, or the meagre but not the least lasting instructions imparted during the rehearsals.

CRITICISM.

Constructive criticism is yet another means of improving our films. But there is danger of overdoing it. Simple words there are



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which may pierce the heart of a man like a poisonous arrow and haunt him day in and day out, ever giving him the sting of a bee. May be, by our off-hand remarks we may throw cold water over the enthusiasm of a promising aspirant. Therefore it behoves us to be cautious enough to see that the very motive of our criticism is not foiled by a careless handling of the subject. In fine, our critics would do well to make a careful scrutiny of their remarks to be definitely assured that all element of destructive criticism' has been completely eliminated before it is finally handed over to the press.

HOW TO SQUEEZE OUT THE BEST.

The Editor has rightly recognised the fact that every human mind is a generator of creative thought. To apply the same principle, I would suggest to him to institute an annual 'Best Photoplay Story Competition' in his Journal, offering a tempting sum for the first best story. The story should be an original one adaptable to a photoplay. As I said in the beginning a good story is the backbone of a good picture, and it is apparent from the nature of the present films that we are badly in need of Indian stories which are appealing to the educated public. Evidently the photoplay stories released up to the present time are not the best of India's intellect, and the institution of such a competition will set in motion the brains of all the veterans of literary achievements. Such a step is sure to be followed by the pouring in of scores of stories, several of which might be far superior in merit to those exhibited in the present films. The best story could be sold to any Producer and one can depend upon it to draw a good deal of material from the rest of the stories. Thus the Journal will not only be able to stimulate the educated public to work, but also wring out from them the best material that a literary intellect could offer.

Stimulation and encouragement offered to deserving Indian youths has led to astonishing results, and already our Indians are leading other nations in different aspects of life. I have therefore a strong conviction that with the aid of the requisite stimulation and encouragement, it will not be long before our films will be efficient enough to lead other nations and be able to capture international markets.

———

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Talkie Portraits

KEN MAYNARD

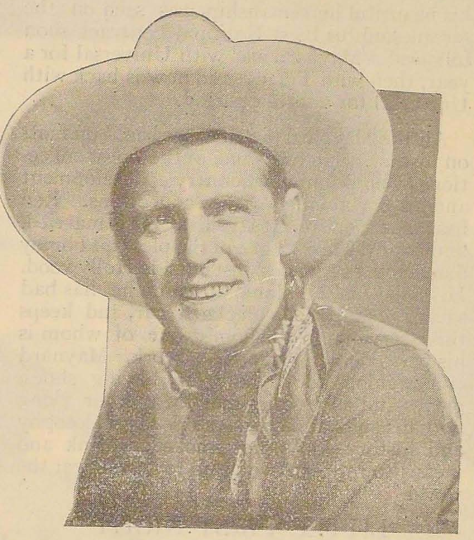
Ken Maynard, Western star, might be referred to in a number of ways. It would be just as correct to say, Ken Maynard, Mexican Revolutionist, trick rider, civil engineer, rodeo champion, World War veteran, soldier of fortune and circus headliner, for Maynard has shone in all these careers.

At the age of two "Kenny" as his mother called him much to his discomfiture even in those early days, ran away from home. He has been running ever since. When he finishes a picture, he disappears until the studio needs him again. His method of locomotion now is his airplane, which he drives himself having a license to do so. But in the early days, Ken just ran away.

When he was eight years old, his father punished him because he saw Ken tossed firmly over a wire fence, from the back of a horse which he had been forbidden to ride. Ken left home, but two days later he returned, strangely silent about his adventures. He remained there for four years, but one day, he was again missing. Three weeks passed, and no Ken. "It seemed three years before my Dad came for me", the producer of western films admits. "I had followed a cheap wagon show out of town, and had a job tending the horses. I starved and froze, having too much spunk to go back, but I literally cried on Dad's shoulder when he found me."

Realizing that Ken's love of horses would help keep him at home, his father secured a job for him which necessitated his riding all day. Ken became a windmill oiler, riding fifteen miles between windmills. But fall came again, and Maynard Senior still cherished his dream of making an army officer of his boy, so Ken enrolled in the high school at Columbus, Indiana, where the family had settled. Ken's ideal, in the meantime, had jelled into the firm determination to a circus performer. Partly because he saw every circus possible, and partly because he loved riding, the intent grew until it became an obsession with him

Determined that Kenneth should enter the army, Mr. Maynard entered him at the Virginia Military Institute, and the boy finished with a degree in civil engineering,



Ken Maynard.

but his love of circus life had not diminished. It had lain dormant while he did his duty to his parents in remaining in school a specified length of time. When this was finished, Ken joined the Kit Carson show, and the next season, went with Haggenbach and Wallace Circus for a year. During this time, Ken lost no opportunity to improve his riding. He numbered seventy five tricks on his program before he left this outfit, and had gained fame among trick riders.

In 1915, when winter winds closed the circus tents, Ken's love of adventure took him to Mexico where he joined the Revolutionists. He was paid seven dollars per day, and a share of the plunder, but the money was scarce, and the plunder failed to materialize, and soon Ken tired of soldiering. He joined Howe's Show, then went with Robinson Brothers and Sells Floto. Then came the World War.

Ken enlisted, and was sent to Camp Knox as field engineer. He served during the conflict, and then trouped again with the Ringling Circus. During this time, a scout from Fox saw him ride, and made him an offer to come to Hollywood for picture work. When

Marion Davies was cast in "Janice Meredith," she conldn't find a Paul Revere, but some one told her of Ken. He played the role, became famous overnight in film circles when his beautiful horsemanship was seen on the screen, and his First National contract soon followed. Maynard was with Universal for a year, then with Tiffany, and now is back with Universal for another period.

All the Maynard pictures are based on facts on history. He owns one of the finest collections of books on our country's development and history among private collections. Ken has made money and saved it. He is married, and happy. He own one of the pleasant homey places in Los Angeles, just outside Hollywood. His hobby is the plane, of which he has had seven. He drives a Packard car, and keeps three servants in the home, one of whom is his personal man for studio work. Maynard is meticulous about his dress. having shoes, gloves and accessories made to order along with his suits and coats. He reads philosophy and history—does not smoke or drink and means to retire in two years to travel over the world.

LITTLE FIRST NIGHT

Helen Hayes, idol of Hollywood, isn't "Hollywood-conscious".

The diminutive winner of the current acting award of the Academy of Motion Picture Arts and Sciences, who is soon to burst upon the film world in her latest and most interesting role in "The White Sister", says she has still to discover what it means to be a motion picture actress. Paradoxically enough, though she has risen to her greatest dramatic heights *via* the screen, she still thinks and acts as a woman of the stage.

In the new Metro-Goldwyn-Mayer picture, based on the F. Marion Crawford novel, she and Clark Cable are co-starred in what is beyond doubt her most important talking picture appearance. But she thinks of every scene in it in terms of the stage.

"I know it sounds strange" she confesses, "But I simply can't seem to overcome my years before the footlights. I think of everything I do in pictures from the viewpoint of the stage, and adapt the stage principle to the new needs of the screen. Every scene I think of as a "Little First Night". I try to do it as though I hoped for applause at the end. A first night sees a player keyed up to extraordinary endeavour—the success of the play may depend on it. And the same thing has to be true of every picture scene. Once you do it, it's on the film and can't be changed. Therefore one has to put one's very best into it because the whole success of the performance hangs on it.

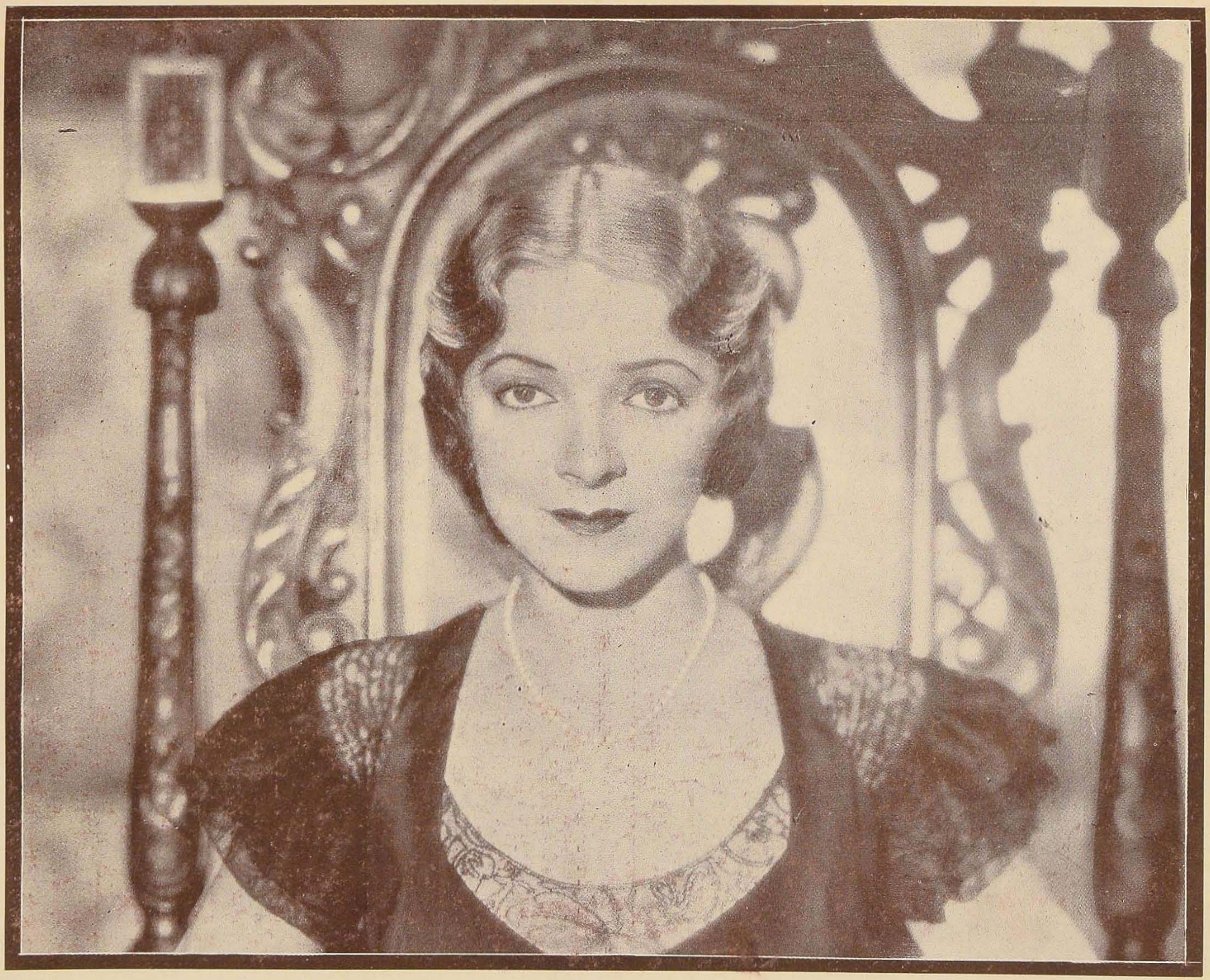
"It is conducive to a greater alertness than stage work. On the stage we can watch the audience reaction, tune ourselves to that, change things if necessary, but in pictures you rise or fall by what is on that strip of celluloid."

But, though she "keys herself up" for every scene, Miss Hayes is too wise to remain under constant tension.

With her it is a system of "tension and relax." No matter how heavily dramatic she may be before the camera she drops the mood and relaxes immediately she is away from it.

"It saves wear and tear on the nerves," she confides. "I learned the trick on the stage—resting between acts."

China in Hollywood
Spencer Tracy with James Wong Howe, the famous Chinese photographer.



HELEN HAYES: See article page 20.

The one thing that amazes the actress is the enormous public interest in screen celebrities.

"While I was appearing on the stage in New York," she relates, "I could walk about town, shop, and perhaps meet only a few friends or theatregoers who knew me or my work. But now, in Hollywood—I suppose because so many more people see one on the screen than on the stage—even the clerks in the corner grocery store where I buy vegetables stare and want to talk about pictures."

This isn't a joke about the vegetables, either. Miss Hayes loves to do her own shopping, and is particularly careful about what she buys for dinner for little Mary Mac Arthur, her three-year old daughter.

"I don't suppose" says Miss Hayes, "that I'll ever get over the feeling that the person I see on the screen is a sort of 'screen self' and not myself at all. It's a most peculiar feeling.

"When we made 'The White Sister', Clark Gable and I talked about it, and he says that he feels very much the same. He looks at himself on the screen without realizing that he is looking at himself at all. When we were actually playing scenes we forgot the camera—it was exactly like playing on the stage except that Victor Fleming, our director, was our only audience. I think if I kept remembering about that camera I'd get stage fright—in spite of all my years on the stage. It's a tricky thing—that lens that stares at you. Of course you don't see it clearly past the lights—just as an audience is a blur of faces across the footlights. That's why we have to so depend on the director. And all the way through 'The White Sister', we both said—'Thank Heaven for Victor Fleming.'"

(*See Art Plate.*)

SAIRANDHRI IS COMING!

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"Hot from Kolhapur"

By The Silent Watcher.

Rains usually are conducive to the multiplication of vegetation. Evidently Film Companies too are similarly affected. See Kolhapur !

It was not very long ago that job hunters tramped disappointed, from one studio to try their luck in another. Conditions are reverse just now, at least so far as Kolhapur is concerned and Proprietors and Directors are scratching their heads trying to find persons to fit various jobs.

It is rumoured that the partners of the late Shyam Cinetone Co., are in search of somebody who will complete the unfinished " Partha-Kumar." They closed the Company just when the picture was nearly complete. Why not somebody take a shot at it ?

And meanwhile Prabhat are going ahead with their various activities. Copies of their " Sairandhri " are being printed at express speed in Germany. Shantaram is supervising the work there personally. Work on the new Studio is going on briskly at Poona. Material for the next production, which is to be a comedy is also getting ready. Govindrao Tembe has left the company. Everywhere there is joy and activity.

Prabhats' Studio at Kolhapur is sold out. The purchaser is Mr. Madhavarao Vankudre who from all reports does not contemplate producing pictures, but intends only to hire out the Studio. Baburao Painter was approached by this gentleman with the most tempting inducments but the artist, it is said, has certain conditions, upon fulfilling which only will he consent to work. He is still busy with the synchronising of his picture. A piece of news based on the most reliable information, is to the effect that Baburao Painter will soon go to Bombay, complete with brushes and Beard. Reason unknown !

The Kolhapur Cinetone Co. is the latest to be started at Kolhapur. Though for business reasons, the proprietors are said to be some of the Sardars of the state, we have our own reasons to suspect that there is a greater power behind them, which really is pulling the strings at the back. The company has secured the services of Bhalchandra Pendharkar as Director and Baburao Khandekar as Asst. Director. Two other well-known people who will work there will be Mr. Walwalkar as Music Director, late of late Shyam Cinetone Co. and Mr. Shankarrao Painter, late of Sarasvati Cinetone Co. The apparatus the company will use, it seems, is to be of the very best quality available, and artists and technicians too are to be of exceptional talents. Apparently money is not a difficulty which is going to handicap the quality of their first picture, which, we understand is to be called " Akash-wani ", more popularly known as " Kamsa Vadham ".

And there is the Lalit Pictures, of course ! Started by foreign returned gentlemen, their work is amazingly slow. If they really mean business why not buck up ? After two months hard labour they have managed to erect a sort of studio, the flooring of which is yet to be tackled. Ramnath Painter, a pupil of Baburao Painter is in charge of their Art Department. Mr. Walawalkar, having left them, the place of the Music Director is at present vacant. Here again, is a chance for a promising musician who has till now had to hide his genius for want of opportunity. We are informed that applications for Music Directorship will be considered only from persons who are themselves Musicians.

Then of course, there is the Chhatrapati Cinetone. Their " Kurukshetra " has reached the 4th successful week in Bombay.

When the Chhatrapati people have got over from the effects of the excitement which " success " has caused, when they have come back to normal, they will consider the next production. The probable subject will be the life of Buddha and Mr. Chinchlikar is already busy collecting material for the story.

It is hoped that Mr. Chinchlikar has profiited by the various cinema journals that have reviewed " Kurukshetra ". They are unanimous in their opinion that one of the main reasons by which the picture suffered was too much and unnecessary dialogue.

News and Views of Latest Films.

(Sound and Shadow's Guide to Films)

ANOTHER LANGUAGE *(M-G-M)* Dir: E. H, Griffith. Cast: Helen Hayes, Robert Montgomery.

The unhappy experience of a young wife whose marriage is almost destroyed by a selfishly jealous mother-in-law, who under the guise of love, dominates her son's life. This successfully photographed play is so understandingly directed and so realistically acted that in it we find all the elements of good entertainment.

ARIZONA TO BROADWAY *(Fox)* Dir: James Tinling. Cast: James Dunn, Joan Bennett.

A medicine show crook and his troop follow a gangster to New York and recover the bank roll of his Arizona sweetheart's brother.

BED OF ROSES *(RKO-Radio)* Dir: Gregory La Cava. Cast: Constance Bennett, Joel McCrea.

Not quite up to standard, satire on the society rich. Only fair entertainment in spite of the star.

DANGEROUS CROSSROAD3 *(Columbia)* Dir: Lambert Hillyer. Cast: Chic Sale, Frank Albertson.

Chic Sale's dry homespun humour pervades a thrilling picture of railroad detective work, vividly acted with considerable humour and well sustained suspense.

DEVL'S BROTHER, THE *(Hal Roach M-G-M)* Cast: Laurel and Hardy.

A feature length, silly, slapstick comedy very much like the short subjects of the two comedians. A laugh sequence and many inane antics will probably provoke a hearty laugh from the average audience. Story adapted from the opera, "Fra Daviolo."

DISGRACED *(Paramount)* Dir: E. C. Kenton. Cast: Helen Twelvetrees, Bruce Cabot.

A story involving the 'unwritten law,' wherein a father is tried for the murder of the man who has betrayed his motherless daughter. The film ends leaving the audience as the jury in his trial of murder. This melodrama, though well produced and directed, is confusing and unethical in its moral value.

DON'T BET ON LOVE -*(Universal)* Dir: Murray Roth. Cast: Lew Ayres, Ginger Rogers.

A young 'plunging plumber' encountering repeated bad luck at the race track, eventually marries his loyal sweetheart and settles down to humdrum business life. A mediocre picture about uninteresting people. The point of issue is whether or not it pays to play the races.

DOUBLE HARNESS *(RKO-Radio)* Dir: John Cromwell. Cast: Ann Harding, Wm. Powell.

An ambitious girl traps a wealthy man into marriage and finds herself seriously inierested in him and his career. A sophisticated comedy, very well acted.

FLYING DEVILS *(RKO-Radio)* Dir: Russell Birdwell Cast: Bruce Cabot, Eric Linden.

An unwholesome triangle, excessive drinking and offensive dialogue are interwoven with good stunt flying.

F. P. NO. I *(Gaumont-British-UFA)* Dir: Karl Hartl. Cast: Conrad Veidt, Leslie Fenton.

A fascinating story centering around the construction of a floating platform situated at a central point in the ocean A penetrating, vivid, unusual story of high adventure. Splendid cast and superior direction.

HER BODYGUARD *(Paramount)* Dir: William Beaudine. Cast: Edmund Lowe, Wynne Gibson.

Clever smooth-rolling comedy at times verging on slapstick, with just enough romance to inspire love-interest and occasional bits of drama, bound together by catchy dialogue. Adult in tempo and hardly comes in family entertainment.

I COVER THE WATERFRONT *(United Artists)* Dir: James Cruze. Cast: Claudette Colbert, Ernest Torrence.

Adapted from the book by Max Miller. A colourful dramatic story that is different, with excellent direction and convincing characterisation. A reporter who 'covers' the waterfront gets his big story by making love to the daughter of a man who is smuggling Chinamen from Mexico.

IT'S GREAT TO BE ALIVE *(Fox)* Dir: Alfred Werker. Cast: Raul Roulien, Gloria Stuart.

A rather inane musical farce with one good ballet number. The story is that of a lone man ardently pursued by all the ladies when a plague wipes out all the others of his sex.

LIFE IN THE RAW *(Fox)* Dir: Louis King. Cast: George O'Brien, Greta Nissen.

The conflict is between the outlaws and the eastern man who comes west to run a ranch. It bears the earmarks of a gangster plot, but healthy outdoor scenery is substituted for the sickly atmosphere of most gangster pictures. It has a stimulating vitality. Sympathy is entirely with the right element and bravery and honesty are triumphant. Good entertainment.

LIFE OF JIMMY DOLAN *(Warner Bros.)* Dir: Archie Mayo. Cast: Doug. Fairbanks, Jr. Loretta Young.

The story of a young prize-fighter who kills a man while intoxicated and spends the rest of his life in hiding. A detective finds him but permits him to go free.

MAMA LOVES PAPA *(Paramount)* Dir: Norman McLeod. Cast: Mary Boland, Charlie Ruggles.

A most amusing comedy wherein an everyday middle-aged 'whitecollar man' under his wife's ambitious urging, breaks into public life and cleans up his home-town politics. Homely humour and excellent acting, but we do regret the injunction of offensive drinking.

MAN WHO DARED, THE (*Fox*) Dir: Hamilton McFadden. Cast: Presten Foster, Zita Johann.

Based on the life of Mayor Cermak of Chicago, this film, while episodic as biography must be, exemplifies inspiringly the American ideal of service and is notable for its sincerity, realism and consistency.

MIDNIGHT CLUB (*Paramount*) Dir: Alexander Hall and George Somnes. Cast: Clive Brook, and George Raft.

A group of jewel thieves, having long baffled Scotland Yard, are cleverly trapped with the assistance of American Secret Service men. A fine cast and well maintained suspense. Doubtful ethics.

MAN OF THE FOREST (*Paramount*) Dir: Henry Hathaway. Cast: Randolph Scott, Harry Carey.

Story by Zane Grey. A good western melodrama with a wellworn plot but having exceptionally good photography, good ethics, humour and thrills. Beautiful scenery and a family of tamed lions are added notes of interest

MIDNIGHT MARY (*M-G-M*) Dir: William Wellman. Cast: Loretta Young, Ricardo Cortez.

Another gangster and their molls type of melo that is only fairly entertaining.

MOONLIGHT AND PRETZELS (*Universal*) Dir: Monte Brice, Karl Freund. Cast: Mary Brian, Leo Carrillo.

A romantic musical comedy marked by good characterizations, beautiful photography, effective dance ensembles and haunting melodies, and in which the entertainment and artistic values are exceptionally strong. A thread of a romance carries throughout a story dealing with the efforts of a talented young musician to compose worthwhile music and to produce a 'good show.'

PRIVATE DETECTIVE 62 (*Warner*) Cast: William Powell, Margaret Lindsay.

A fast moving detective story of exceptional interest has been written around the character of a discredited secret service man in the State Department who becomes a private investigator when no other work is available. The story concerns his clearing of a criminal situation within his own agency and the saving of a girl caught in a blackmail plot. Well acted and with tense situations that provide interesting entertainment.

SAVAGE GOLD (*Presented by Harold Auten*)

Commander G. M. Dyott's adventures in Ecuador are offered in a travel film of striking interest. The camera records the savage customs of people, primitive to the point of weirdness. Unfortunately the picture cannot be considered as an historical document for fiction has evidently been added to that which is unquestionably authentic and accurate. The thrilling episodes and exciting moments pictured, however, provide genuine entertainment that is out of the ordinary.

SECRECT OF THE BLUE ROOM (*Universal*). Dir: Kurt Neuman. Cast: Lionel Atwill, Gloria Stuart.

A mystery thriller involving a haunted room, a pretty girl and her three admirers. Fine cast, good direction and an unexpected solution.

SHRIEK IN THE NIGHT A (*Allied Pictures*)

A well handled and well acted murder mystery much less lurid in character than the title suggests. A threatening card is the one link in a series of murders and the final capture of the criminal by news reporters and police is deserving of all credit. Lifelike characterizations of newspaper people and of an intelligent police inspector are things to be grateful for.

SING, SINNER, SING (*Majestic*) Dir: Howard Christy. Cast: Paul Lukas, Leila Hyams.

Drama with more than a touch of gangsterism. The picture is obviously not for the younger generation.

SONG OF SONGS (*Paramount*) Dir: Rouben Maumoulien. Cast: Marlene Dietrich, Brian Aherne.

Harmann Suderman's old and tragic story of the innocent country girl and her eventual collapse into a woman of the world has been screened with rare pictorial beauty. The picture seems more a study of changing moods and emotions than a story and Miss Dietrich's beauty and fine acting superbly fit her for the part she plays.

STORM AT DAYBREAK (*M-G-M*) Dir: Richard Boleslavsky. Cast: Kay Francis, Nils Asther, Walter Huston.

The interesting romantic tale is unfolded against the picturesque setting of rural life in Serbia during the World War. The war is a necessary part of the plot but it neither obiliterates the delightful background of an Hungarian barony nor usurps the interest in a lightly colourful romance. The characters are finely drawn and the direction capably maintains a smooth as well as rapid tempo.

STRANGER'S RETURN (*M-G-M*) Dir: King Vidor. Cast: Lionel Barrymore, Miriam Hopkins.

From a novel by Phil Stong. Lionel Barrymore gives an amazingly virile and sympathetic portrait of an old Iowa farmer surrounded by the descendants of his several wives, loving the land, ironically fighting his way for his own flesh and blood. A production remarkably fine for its rare quality of naturalness and humanness. Beautiful rural settings and really excellent dialogue combine to make this a picture of unusual interest.

THIS IS AMERICA (*Federic Ullaman, Jr. and Gilbert Seldes, producer and editor.*)

A search of newsreel libraries with an intelligent editing of the material found, has resulted in an important and significant outline of fifteen years of United States history beginning with 1917. The picture is a fine illustration of the exceptional power of the screen as an educational instrument. The outline is vivid, dramatic and honest protrayal of one of the most interesting periods in American national life. The voice of Alois Havrilla runs in a smooth narrative through it all and closes with a prediction of a new era and with a challenge to move forward.

THREE CORNERED MOON (*Paramount*) Dir: Elliot Nugent. Cast: Claudette Colbert, Mary Boland.

Delightful comedy about people we all know. The depression tests the metal of the members of an irresponsible family and teaches them to evaluate their friends properly. Notable for its sincerity and spontaneity, its clever dialogue and consistent protraiture.

SHORT SUBJECTS.

ANIAKCHAK *(Fox)*

A condensed account of Father Hubbard's expedition through remote sections of Alaska and of his scientific discoveries in the Valley of 10,000 Smokes. Remarkable photographic and educational values.

ANYWAY TO GET THERE *(Educational)*

A Layman Howe Hodge-Podge.

The many types of transportation used in various countries of the world are pictured, some of them exceedingly primitive. The subject offers much interesting information both in the pictures and the comments on them.

BEAU BOSKO *(Vitaphone)*

A Looney Tune.

Bosko, a French legionnaire, goes out to get his man, captures him and returns to the fort.

THE BULLY'S END *(RKO-Radio)*

An Aesop's Fable.

The rooster is king of the barnyard and has things his own way until Runty Duck challenges him to a fight and knocks him out, much to the delight of all the animals. Amusing.

A CASTILIAN GARDEN *(Vitaphone)*

Senior del Pozo's Marimba orchestra offers several fine selections.

THE DISH RAN AWAY WITH THE SPOON *(Vitaphone)*

A Merrie Melodie Cartoon.

A cleverly animated interpretation of the Mother Goose tale, with good synchronized music, showing the kitchen utensils at work and at play.

GLEASON'S NEW DEAL *(Universal)*

A henpecked husband decides that he can improve on the running of his home and takes charge while his wife goes to the office. The difficulties he experiences are amusing and entertaining.

GLIMPSES OF GREECE *(Fox)*

Magic Carpet Series. Some out of the ordinary views taken in the less known corners of Greece. The photography is exceptionally beautiful.

THE KINGDOM OF SHEBA *(Fox)*

Magir Carpet Series. Scenes in the life of the people who live in the highlands of Northeast Africa, in the country popularly known as Abyssinia. Interesting and educational.

NATURE'S WORKSHOP *(Universal)*

An amusing cartoon showing Pooch the Pup wandering along the road with a magnifying glass discovering the secrets of nature.

THE NIGHTINGALE *(Powers)*

Secrets of Nature Series.

A remarkably intimate study of the British nightingale in its native haunts. The camera studies show the bird hatching, feeding and training its young. Interesting descriptive comments are given as the pictures unreel. This is a British Instructional Film.

THE OIL CAN MYSTERY *(Educational)*

A Paul Terry-Toon.

A genuinely funny musical cartoon burlesquing the old time melodrama in which Strongheart, the hero, with the help of his super-intelligent horse, saves Fannie, the heroine, from the clutches of the villain, Oil Can. Original and clever.

PARAMOUNT PICTORICAL NO. 1 *(Paramount)*

A fashion review, a beautifully photographed California garden and three famous colored bands under the direction of Duke Wellington, Baran Smith and Cab Calloway are the interesting and entertaining subjects.

PATHE REVIEW *(RKO-Radio)*

The subjects covered are The Aristocrat of Wines, Piccadilly's Pent House Pool and Marvels of the Microscope.

SCREEN SOUVENIRS NO. 11 P*(aramount)*

This number of the series includes a modiste shop of twenty years ago; sparking in the gay nineties; several motion picture stars of early screen days; baseball champions in 1909; "Fools of Fate," a 1909 "movie drammer."

SETTIN' BY THE RIVER *(RKO-Radio)*

Carson Robinson's Buckaroos croon one of their hillbilly songs made famous over the radio. Enjoyable.

STOLEN BY GYPSIES, OR BEER AND BICYCLES *(RKO-Radio)*

A wholly clever and amusing burlesque of an old time melodrama,

STRAIGHT SHOOTERS *(Paramount)*

A Sports Eye View. Grantland Rice introduces two golfing friends, Bobby Jones and Joe Kirkwood, who demonstrate the individual accuracy of their shots.

TOP OF THE WORLD *(Vitaphone)*

World Adventure Series. A trip through Norway and the Land of the Midnight Sun. Mr. Newman's comments are interesting and educational.

WHAT MAKES A CHAMPION *(Paramount)*

A Grantland Rice Sportlight.

"Courage, concentration and condition," is Mr. Rice's definition of the requisite factors in the making of a champion. An excellent subject picturing some of the greatest champions in the world of sport.

WILD LIFE ON THE VELDT *(Fox)*

Magic Carpet Series. A glimpse of the vast preserves provided by the Union of South Africa for the preservation of A rican wild life, both animals and birds. The pictures of this game sanctuary offer some remarkable studies of animal life in its native haunts.

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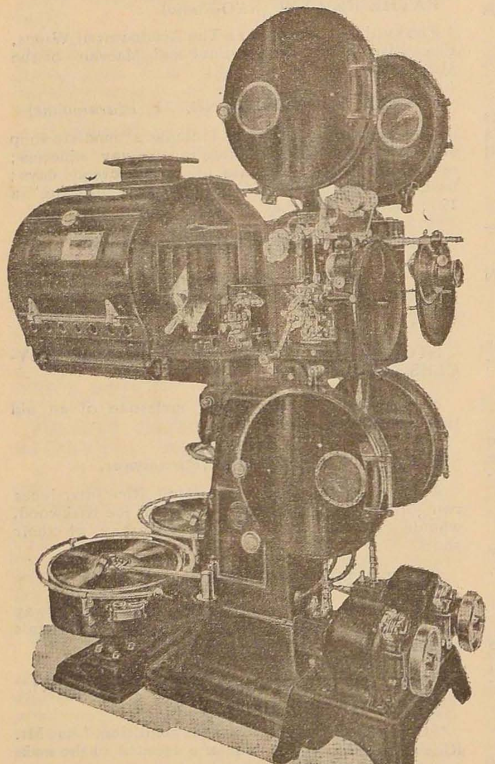

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* SPARE SET OF AMPLIFIERS enabling picture to be continued without interruption in the case of break down.

READ THIS ENTHUSIASTIC OPINION.

From a letter typical of the many delighted testimonials received by us. " We thank you for all the help rendered to us in equipping our theatre with your Sound Equipment. We have received several congratulatory letters both from Indians and Europeans as to the perfection of sound on 'NITZSCHE' system... serveral of the testimonials received having come from the gentlemen who had seen and heard talkies exhibited both at Bombay and Madras on (another leading) system "

(Sd.) N. U., (Managing Director)

The Hindustan Cinema Ltd,, Mangalore.

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Trade & Technical

CINEMATOGRAPHY ON THE EVEREST CLIMB.

Readers who belong to the growing band of enthusiastic movie-makers will be interested to know that instruments of the sub-standard type used by amateurs have proved highly successful on the latest Mount Everest expedition.

The necessity of saving weight made it impossible to take full-sized cameras, but the 16 millimetre equipment proved fully adequate. Witness this letter recently received by Messrs. Kodak Ltd. from Mr. Harris, a member of the expedition.

"During the recent Mount Everest expedition I was using a 1.9 Cine-kodak and Super-Sensitive Panchromatic film. I would like to express my appreciation of both, as they gave excellent results."

"I further would like to thank you for the extreme trouble you took in processing them".

* * *

The recently introduced W. E. 1 A. equipment will be installed at the private preview room of Columbia pictures in their Wardour street premises.

NEW USES FOR RELAYED MUSIC.

New uses for relayed music, and the possibility that in the not too distant future exhibitors will buy their orchestral effects by wire, are foreshadowed in a recent experiment carried out by Western Electric and **A. T. and T.,**

The possibility of remote control of the orchestra by means of dials is shown to be a practical one and, moreover, the music can be relayed and reproduced in proper auditory perspective, that is to say, that at the reproduction end, which may be many miles from the source, the sounds will be heard in true relationship to the position of the instruments in the original orchestra.

For the Western Electric demonstration the famous Philadelphia Symphony Orchestra was relayed over landline and reproduced in Washington, many miles away, whilst Leopold Stokowski, the conductor, directed them by means of dials while seated in the auditorium in Washington. Several control circuits were furnished so that he could diminish or raise the volume of any section of the orchestra desired, at the same time tonal quality could be controlled, whilst a further dial enabled him, in the event of a vocal rendition, to diminish the orchestra to a suitable level below the voice of the singer.

It is possible under this arrangement for the orchestra to be relayed to many distant points simultaneously and for the direction and control of sound effects to be handled individually at each reproduction point.

Western Electric claim that by this method artistic effects are obtainable to a greater degree than is possible even with the original orchestra.

ORCHESTRAS LAID ON.

A feature of the reproduction was the remarkable frequency and volume range that was covered. Three types of special loud-speakers were used, a series of each type being placed in different parts of the stage to obtain proper sound perspective. Special loud-speakers handled the low frequency range, others the middle band, whilst a third group were devoted exclusively to reproduction of the higher band up to ten or twelve thousand cycles.

The audience at the demonstration comprised prominent musicians, scientists and music critics, and they hailed the demonstration as a remarkable advance in the science of music transmission and reproduction and many claimed that the quality of sound and the effects available with the equipment were, in many respects, superior to those obtainable with the orchestra itself.

Leopold Stokowski, the conductor, has been keenly interested in orchestral transmission for the great number of years and his co-operation with Western Electric and the Bell Laboratories has been invaluable to their efforts towards an improvement in sound technique.

W. E. SERVICE CHANGES.

Regarding the results of recent legal actions in the Courts of the United States involving recording and reproducing contracts between Electrical Research Products Inc., and certain cinemas and motion picture producing companies, Electrical Research Product Inc., in New York have issued the following statement.

"In a decision in the Federal Court, Wilmington, today, Judge John P. Nields denied an application of the Stanley Company, General Talking Pictures and Duovac for a temporary injunction to restrain Electrical Resecarch Products, Inc., from servicing motion picture theatres and collecting payments therefor in accordance with its contracts.

"As foreshadowed in an earlier opinion the order provides that, upon plaintiffs giving bonds in amounts to be fixed by the court hereafter, preliminary injunctions will be issued against certain clauses in the contract. The clauses involved are those providing that the theatre licensee shall obtain replacement parts from Electrical Research Products, Inc., and the clause in the producer's contract which, the Court said, limits distribution of their sound pictures to theatres equipped with reproducing apparatus supplied by Electrical Research Products, Inc.

"The court denied the request of plaintiffs for temporary injunctions against other parts of the exhibitors' and producers' contracts, including the service charges referred, to, and which were attacked in the suits."

The most pertinent comment in this statement is the fact that the Federal Court at Wilmington, Delaware, far from ruling adversely on the compulsory service fee of the Electrical Research Products reproducing equipment lease, specifically refused to issue injunction affecting Erpi's right to collect the service charges referred to.

TALKING NEWSPAPER.

New, startling possible rival of the motion picture and especially the newsreel, comes to light via a press despatch from Madrid, where an Argentine youth, Farando Crudo, has demonstrated his so-called photoliptophone, or what might otherwise be called the 'Talking News paper.' Applying the principle of the magical photoelectric cell, the invention, through photography of sound waves, makes records on paper, printed from the negative which may be printed in newspapers. The paper, placed on a revolving cylinder for reproduction, the waves are picked up by a ray of light, as the needle operates in the phonograph. The time is near at hand when we will hear the newspaper rather than read it!

NEW 35 M. M. CAMERA.

Believe it or not, but of all the new mechanisms that were devised and developed and foisted upon the bewildered motion picture makers upon the advent of sound pictures, there has been to date no radical change in cameras.

The cameramen and technicians still push and struggle with their 125 lb cameras plus their 100 to 200 lb "Blimps" and 200 lb dollies with no one giving a thought to any revisement of procedure.

Irving Akers, one of Hollywood's best known free lance cameramen has come out with a sound camera or rather, a silenced camera for use with synchronous sound motors that only weighs eight and a half pounds without the magazines or film. Its magazines range in capacity from 200 ft. to 1000 ft.

With the 200 ft. magazines, the camera is so light that a separate motor (not synchronous) is attached and the camera is held in the hand—making its total weight with the film and magazines and motor only 10 lbs.

It can be used for a multitude of effect shots and in places where the use of a standard sized camera would be prohibitive. For ærial work it is unsurpassed, and for explorers, newsreel men or travellers, it is the answer to a long felt want. Working with the smoothness and precison of a watch and in almost absolute silence, it is amazing to see the speed with which a setup can be changed on location. Mounted as it is on a little 16 mm. tripod such as amateur cameras use there is no need of the customary four or five men to carry the outfit around. The cameraman simply picks up camera and tripod (in all weighing 21 lbs) and moves to another location.

Dolly shots or perambulating shots of any description are made easily and quickly by holding the camera in the hand with the camera man sitting upon an automobile (or if in a studio) on any kind of a wheeled conveyance that is suitable. There is no need for the laying of dolly tracks and the time involved, the results are infinitely smoother

PHILIPS ENTER THE SOUND-FILM WORLD—

WITH EQUIPMENTS WHICH ARE NEW IN CONCEPTION, REVOLUTIONARY IN PERFORMANCE AND SURPASS ALL PRESENT STANDARDS OF RELIABILITY AND CONVENIENCE

No exhibitor can afford to be unfamiliar with this exceptional range of equipment, every part of which, including photo-electric cells, valves and exciter lamps, is of PHILIPS manufacture. Literature is now available and will be supplied to responsible enquirers on request.

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in as much as the advantage of the human cushioning effect of the hand held camera over the mechanical grip of a heavy rocking swaying dolly is readily seen.

This camera can be used for bi-pack color work without any adaptations or changes other than using the required bi-pack magazines to hold the double film. This is because it is equipped with the accurate precision registration pins which lock the film securely in the aperture at every exposure.

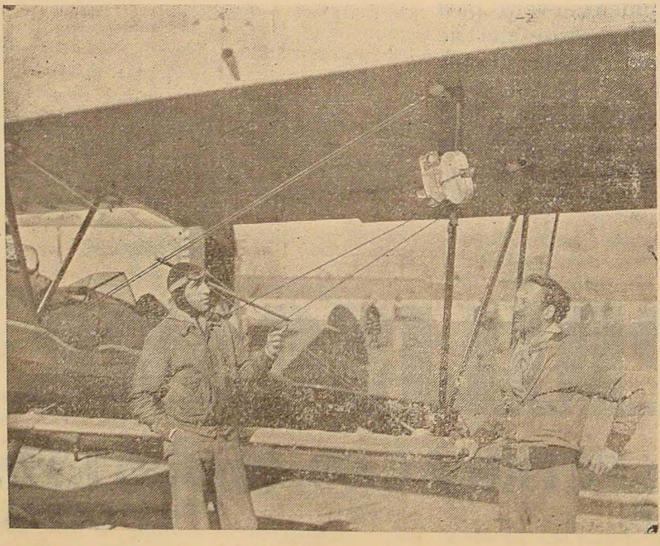
Focussing is accomplished through a double prism tube which registers the image through the film (or inserted ground glass) and allows the cameraman to view his scene upright, correct as to side to side and magnified five times. This is all acomplished without any shift over device or any manipulation of the camera what so ever, except to push a button during the time the image is being viewed.

All in all, this camera is one of the newest innovations to motion picture work that has crossed our path for many years, and its uses are almost unlimited due to its extreme lightness and compactness measuring as it does only 5 inches x 6 inches and 8 inches thick.

Mr. Akers, who developed this camera, built it originally for his own use feeling the need for such an instrument, and being a mechanical engineer as well as cameraman, there was nothing else to do but make the camera to satisfy himself that such an instrument was possible. It has proved such a success since completed that it was used exculsively during the filming of "Skylarks" an aerial production. It has also been used on many feature films in Hollywood.

Mr. Akers has spent .7 years in motion picture production since the early days of the Essenay Studios in Chicago, and has travelled extensively on expeditionary work in the tropics and the Artic, so his fund of knowledge covered the needs of the cameraman in the field very well indeed.

Working as he does, free lance on any kind of production which he may be called upon to shoot, the variation of work which is demanded of a camera is naturally imbedded in his memory, and every detail which will simplify the work has been incorporated. Photographic Research Engineering being his hobby, it is not difficult for him to solve the many problems while he is "between pictures" and we feel sure the new camera will not only meet with assured success but we are curious to see what next this wizard of the motion picture camera will bring forth from his laboratory.



NEW CAMERA IN ACTION.

Camera attached to wing tip of aeroplane, showing remote control position, wires leading to cockpit where pilot controls camera. Mr. Irving Akers, Pilot Cameraman on left. Mr. Johnston, director on right.

Motion Picture Society of India, Bombay.

Address delivered by Mr. Mayashankar Bhatta, the new President of the Society, on the 18th September.

It is now about a year and a half since our Society came into existence and we have been demanding from the Government since the very day of the Society's inception, the legitimate help we deserve as a national industry. We led deputations, presented memorials and in the month of March last, a resolution was moved in the Legislative Assembly recommending to the Governor-General-in-Council that encouragement be given to the Indian film industry. That resolution was ultimately withdrawn on the promise given by the Honourable Member in-Charge of Industry and Labour, to look into the matter and grant us some definite relief in the near future. You are all aware that such promises are being continually held forth by the Government since the year 1928 when the Indian Cinematographic Committee appointed by the Government submitted its report. And in spite of all these promises nothing has been done by the Government to this day. It may be that the Government are really sincere about their promises but that they take sometime before their machinery can be set into action. Whatever it may be, I should like to point out here, that to-day the Indian cinema industry is faced with a very serious crisis and if nothing is done to meet the situation in the immediate future, the existence of one of India's national industries will be seriously jeopardised. The day of the silent picture in India is over and the return on the pictures produced in recent years is hardly one-fifth of what it formerly used to be. The capital sunk in the exposed negatives of the existing silent pictures, which used to yield a good return as said before will hereafter bring in almost nothing. The transition from the silent to the "talkies" has not been at all easy. The production of a talkie costs about 5 to 6 times as much as a silent picture. It requires a greater initial outlay, larger establishment and greater technical perfection. And for all these the returns from a talkie are in no way commensurate with the cost of production. The talkies have lost the charm of novelty it possessed in the beginning. The economic depression has worsened with the passage of time. The market for a talkie is far more restricted in comparison with the silent picture. There are restrictions of languages and there is a paucity of properly equipped talkie theatres compared with the other advanced countries of the West and East. In a word, the internal conditions of marketing and production have both worsened and continue to worsen, day by day.

The external conditions affecting our trade have also worsened in the same way. The old producing countries such as the United States of America, Germany, England, France, Italy and Sweden are adopting a nationalist and productionist economic policy and the cinematograph industry in these countries is being actively supported by their respective governments in various ways. In addition to these old countries new ones are fast springing into existence. Czecho-slovakia, Austria and Spain are fostering their own Cine-industries and with the active state help that they receive, they are fast out-stripping us in their progress though we are older in the field. Our foreign competitors enjoy the added advantage of a depreciated currency. Thus we find ourselves drawn into the vortex of an international competition and when we shout for Government help, it is not because of our inherent inefficiency or defects, but because of these insurmountable and iniquitous handicaps that continually hinder our progress. The detailed statistics of revenues obtained by Government by way of import duties on our imported raw materials will be found in the memorials presented to the Government of India by the Society. Our detailed demands are also set forth in the same place. Without going into all these again I appeal to the Government and the public to realise their responsibilities in the matter, in good time, and save from ruination a national industry on which no less than half a lakh of people depend for their livelihood.

Public opinion in this country has to yet fully appreciate the real place of Cinema in national life and in addition to the printed propaganda we have been conducting, something more has to be done in this direction to create a sympathetic public opinion. I take this opportunity to suggest the organizing of an All-India Cinema Exhibition which will include the cognate branches of photography and radio. The inclusion of the last

two sections in a Cine exhibition is obvious; the technique of talkie production is ultimately based on the principles of photography and radio and as such the three together form a complete group. Such an exhibition will be the first of its kind in our country and will represent a number of unique features. You will all agree with me that apart from its purely commercial value, it will have an educational importance which alone would be sufficient consideration for such an effort.

The other problems which the society has to tackle are too many to be enunciated here; problems of internal organisation and external activities, problems of advanced technique, central advisory bodies and laboratories, a need which was pointed out by Mr. Maneklal Patel in his Presidential Address at the last Annual General Meeting, and the rest of them. Every one of these problems will require the best in us before its solution could be attempted and nothing but hard, continuous and well-directed efforts will produce any tangible results. I appeal to you to unite and organize and bend all our energies towards the evolution of an established Cinema industry.

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Their Maiden Hindi Talkie

SURYAKUMARI

You will love them
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The cast also includes your old favourites.

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Appealing Story
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It's A1 in every respect.

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Our Next:

" VASANTSENA "

Last Year's Technical Progress

SUMMARY OF AMERICA S.M.P.E'S. REPORT ON CAMERA, LIGHTING BACKGROUNDS, AND COLOUR.

In spite of the economic paralysis of the country during 1932, the motion picture industry has steadily made progress

CINEMATOGRAPHY.

New Films and Emulsions :—Two years have passed since the new fast panchromatic negative emulsions were first introduced. These materials are characterized by their fineness of grain, improved colour sensitivity, and increased speed, especially to incandescent illumination. Sheet films were made available about the same time for the still photographer. These were of two types: (a) a panchromatic film of high total sensitivity and extreme red speed, and (b) an "Ortho-panchromatic" film having a colour-sensitivity corresponding closely to that of the eye. The high-speed panchromatic emulsions introduced in 1931 for motion picture use were all of the former type and are satisfactory for most purposes, both for interior and exterior work. Occasionally it was found, however, that with certain close-ups there was a tendency for over correction in the red which caused a false rendering of the flesh tones, particularly of the lips. An emulsion was, therefore, introduced during the summer of 1932 that had properties similar to those of the second type of sheet film emulsion. It is said to possess high green sensitivity between 500 and 560 mu. and a reduced red speed compared with the regular high-speed panchromatic cine' negative materials. The cameraman is thus equipped now with a panchromatic emulsion of the portrait type corresponding to that used by the portrait photographer.

Several films for recording sound by both the variable density and the variable width methods were introduced during the past year that exhibited improved speed characteristics.

Bloch summarized the recent advantages in emulsion making. Several factors relating to the cause of high sensitivity and fine grain in modern panchromatic emulsions were summariz d by Fuchs, and details from patents were given concerning the newer cyanine dyes. Stabilization and control of fog were shown to be effected by the introduction of certain thiazoles and imidazoles during manufacture.

Greater attention has been given during the past few years to the testing of photographic emulsions, perhaps, than ever before, due to the more exacting requirements of the studios. In keeping with this trend, Baker has outlined various methods of testing and has described apparatus used with particular reference to motion picture work.

PROJECTED BACKGROUND.

The increased use being made of the transparent projected background process noted in last year's report has resulted in the introduction of a special negative material for photographing the scene to be used for the background. It is said to have very fine grain and about the same speed and contrast as the regular negative film. About 65 per cent. of scenes in the Fox feature "State Fair" were made by this process.

A double-matte process for the introduction of foreground action before a suitable background has been described by Williams, and is stated to be a refinement of a process patented by him in 1918. A dye-coated supersensitive panchromatic film is used in a bi-pack, arranged emulsion to emulsion with another super sensitive panchromatic film. The actors are illuminated in the usual manner before a blue background. Prints from the front negative are developed and edited for selection of the scene to be used with the background scene. The matte made from this print and the corresponding back negative is used for printing in the action in the usual way.

For making duplicate negatives, Crabtree and Schwingel recomend developing the master positive to a relatively high contrast (gamma=1.85) and the duplicate negative to a low contrast (gamma=0.55) in order to insure low graininess in the final print. Prints made from duplicate negatives of sound records were said to be practically indistinguishble from original prints, although frequency records showed some loss above 5000 cycles and a slight increase of surface noise.

The greatest spectral extension of photographic sensitiveness in the past quarter century occured in 1932. Spectroscopic lines in the infra-red were recorded as far as 12,300 A by Meggers of the U.S. Bureau of Standards. The list

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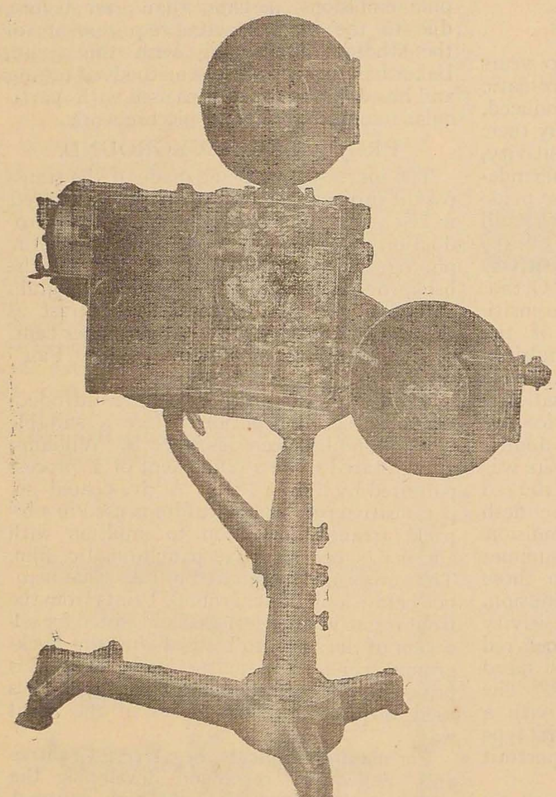

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of specially sensitized plates mentioned last year has been extended recently by Mees. The chemical structures and spectra of infra-red sensitizing dyes have been described by Brooker, Hamer, and Mees. Several additional papers on photographic emulsions were published by Carroll and Hubbard of the U. S. Bureau of Standards, the most recent one dealing with variables in dye sensitizing.

Patents relating to emulsion manufacture disclosed among other features a process of applying a colour filter, which may later be destroyed chemically, to an emulsion surface; a method of tinting the picture areas of a sound and picture film, leaving the sound track area untinted; and a method of coating a permanently translucent light diffusing material between a slow sensitive and a fast silver halide layer. Several other patents were issued relating to the important subject of halation prevention. Processes using diazo compounds as light-sensitive materials instead of silver salts continued to interest inventors but have thus far had very limited practical application.

A patent was issued to Kupfer, whose metallic film bands were mentioned in last year's review. The present disclosure describes methods of reclaiming used film bands by removing the gelatin-silver layers from the metal support.

2. *New Cameras and Accessories*:—An entirely new professional 35-mm. camera, said to operate silently, has been announced by the Bell & Howell Co. The film movement is of the type employing two stationery registering pilot pins. The change from the focussing to the operating position is accomplished by means of a rapid-acting lever which controls the positioning of a ground glass at the taking aperture, thus eliminating shifting of the camera.

The mounting of the lenses is unique in so far as the focussing is controlled by a single knob at the rear right of the camera and only one focusing dial is required for all lenses of focal lengths varying from 24 to 150 millimeters. During focussing, the lens remains stationery and the proper motion is imparted to the film mechanism itself.

The design of the camera view finder is completely new, correction being provided automatically for differences of parallax, and for automatically correlating the adjustment of the finder lens with the focusing of the photographic lens. The finder's field of view can be adjusted with great precision to correspond to that of the taking lens. The Maximum aperture of the shutter is 180 degrees, and it can be adjusted to lower apertures. The driving motor operates on 48 cycle 220-volt 3-phase current, runs cool and silent, and is enclosed in the camera case.

A sound camera of French make (*Ecliar*) is claimed to be noiseless and has the main sprockets of the picture and sound mechanisms mounted on the same shaft, the driving motor being located in the middle of the case between the sound and the picture heads. Thousand-foot individual retrot-type external magazines are used. A four lens turret is provided, but the focussing scale can be calibrated for ten lenses, while a prismatic magnifying tube allows foccussing on the film.

A new camera (Tally's of Los Angeles) embodies many unusual features. The sprockets are not contained in the camera, but from part of the light trap mechanism of the 1000 foot magazines (with hinged covers) mounted below the camera body. Advantage is taken of the lowered center of gravity by the pam-and-tilt movement built as an integral part of the camera head, which is so balanced that it will remain stationery in any position. The cam and shuttle movement with pilot pin is said to be so silent that the camera does not require additional covering to dampen its running noises. Focussing is accomplished by moving the entire four lens turret, and is followed on a ground glass inserted by levers into the film plane. There is sufficient space for installation of a recording lamp and the camera may be driven by any type of studio motor.

A new silent camera is made in Great Britain, by W. Vinten, Ltd., in which a claw and registering pin movement, driven from one crank shaft, has eliminated cams and cam slots. The film gate with film in place is moved away from the aperture part for focussing. The threads of the spiral lens momenta are protected from dirt and are designed to resist wear, while the lens is not revolved in focussing. The sleeve for connection to the drive motor contains a "mechanical fuse," which slips and makes a warning note in case the film jams.

The Super Parvo camera (*Debrie*), made in France, is equipped with inside magazines having a capacity of 300 meters of film. Lenses are mounted in the conventional Debrie manner permitting the use of lenses of all focal lengths. Focussing is done either directly through the film or on a ground glass that can be switched to occupy an exact position at the focal plane of the lens. The

film mechanism is equipped with stabilizing pins and an intermittent pressure plate. Care has been taken to make it silent in operation. The motor is contained in the camera case and it is possible to interchange the three types of motors recommended; namely, 220 volt or 110 volt synchronous, or a 24 volt. d.c. motor. The lens is protected by a sheet of optical glass set precisely in front of it. The usual tachometer, footage, and picture counters are part of the camera.

While various manufacturers of cameras have been busily engaged in developing a suitable silent camera for sound picture work others have been in active in improving old "blimps" and designing new ones to be used with the older cameras. One of the most successful of these "blimps" is that now being used by Paramount at the studio in Hollywood. The New Bell and Howell rotambulator is a camera stand consisting of a carriage mounted on three wheels and columnar platform upright. The camera can be raised from 18 inches from the ground to a 7 foot height while operating or not. Both pam and tilt are controlled in operation through oil viscosity insuring smoothness of operation. Pamming is controlled by foot action and tilting by a conveniently placed hand lever.

The last report mentioned two new types of "zoom" lenses for motion picture work which were marketed for the first time in 1931. It was stated at that time that no account was available of the results that were obtained with such adjustable focus objectives. Three papers on this subject have appeared since then, and the one published in the Journal last October by Warmisham and Mitchell gives a good summary of the uses to which the zoom lens can be applied. The essential feature of all such equipment is that it be mechanically rigid and so made that the focal length can be changed without disturbing the location of the precisely focused image on the film.

A new so called "zoom" lens is announced by O. Durholz, described as giving smooth variations of 4x, or for 40 to 160 mm. focal length, and as being focussed without auxiliary lenses. The lens weighs 5 pounds, and fits on the standard camera turret mount without interfering with other lenses. The iris diaphragm is automatically adjusted to maintain the effective aperture, which is f/8 at full range and f/5.6 at 3 x magnification.

Little else can be said concerning new photographic objectives except to note the usual number of patents on new constructions. The field of camera view finders has been definitely extended during the past year by the application of new optical systems: there are at least two finders now on the market that image the whole field of a 25 mm. lens on a standard aperture. One of these is made by Harrison and Harrison, the other by the Mitchell Camera Company. A third made by Beck in England and called the "Focostat," is adjustable for all focal lengths of objectives from 1⅜ to 8 inches.

There is no new evidence that practical use is being made of cylindrical lens systems in an effort to expand the screen picture in the horizontal direction. There is still considerable interest in these so-called anamorphosing systems, however, as the literature of the past year shows. H. W. Lee has published an analysis of cylindrical optical systems with particular reference to their application in sound recording units. The perspective and distortion of cylindrical elements has been discussed by Doctor G. Kogel, while Henry Dain has written a lengthy account of the performance of Professor Chretien's anamorphotic objectives, concluding with an argument for their use to get a wider screen image from standard film. From Dr. J. S. Watson, Jr., has come a different contribution to the subject, in which he explains the theory of the cylindrical Galilean telescope and its use in the production of special photographic effects.

3. *Studio Illumination*:—There is little to report in the way of progress in studio illumination in the United States. The General Electric Co, Ltd., of London, advise that they have recently introduced a new type of adjustable cradle for 2.3 and 5-kw. studio projectors. In this cradle the back sturt is adjustable so that the projector may be set at any desired angle. The same company announces a portable photographic reflector which employs a special 500 watt Osram photographic lamp. This lamp has a small internally frosted pump and operates at a high efficiency, producing an even light.

The General Electric Company also announces a new 2-kw. spot-light which is only 12 inches in diameter and is fitted with an optically worked parabolic mirror. It is said to be particularly useful where there is not sufficient space to accommodate a large spot-light. A 2-kw. Osram lamp having a flat filament is employed.

A British patent has been issued to Claude Neon Lights, Inc., on a process of producing

white light for photography with panchromatic and orthochromatic films, the red rays from an electric discharge lamp containing neon being blended with blue rays from a discharge lamp containing mercury with or without neon or argon. The blue rays are passed through a yellow or amber screen. It is claimed that colors are not distorted, green being photographed as a lighter grey than blue.

4. *Exposure Meters.* — A new exposure meter manufactured by the Weston Electrical Instrument Corp. of Newarc, New Jersey, makes use of a photronic photoelectric cell which converts light energy directly into electrical energy without requiring any batteries to furnish any additional power. Two of these cells are mounted in the back of the instrument with covers that limit the angle included by them to 60 degrees. The brightness of the scene that is to be photographed is indicated directly on the scale of an instrument, and these readings are translated into proper aperture and timing by use of a cleverly designed calculator.

The calculator is arranged so that the basic film or plate speed may be taken into account by an initial adjustment made at the time the film is placed in the camera. The scene classification and the range of film sensitivity are based upon the fundamental response of film emulsions and are very useful to the photographer in analyzing his scene and for obtaining the kind of negatives that he desires.

5. *Colour.*—Colour cinematography has made rapid strides, despite the curtailment of budgets on developmental work of all kinds except those with exceptional promise of early liquidation. The application have been sporadic due principally to the stringent demands of economy that have militated against all matters involving cost. There continues to be a demand for colour particularly in the field of short subjects and cartoons, and the advance in quality of photography, definition and color rendition, as evidenced by the several subjects that have come to the screen, is very gratifying.

Two full-length features and several short subjects in Technicolor were released during the year. These included four *Silly Symphony* cartoons in Technicolor's new process which have met with widespread approval and public demand. Greater realism was given to the characters by using one drawing per frame instead of the usual one-to-four ratio.

Cinecolor has announced a three-color process, which is described as follows: prints are made on double-sided film, exactly as the two color prints are made; that is, with a basic dye color on one side and a blue iron tone on the opposite side. The red dye used for three-colour work is of a magenta shade. To this double-sided film is added, by imbibition, a yellow dye image, resulting in a three-color effect. The camera has a beam splitter as used with two separate films. One gate feeds down one film while a bi-pack is fed through the opposite gate, producing three independent negatives. A matrix transfer plate is made from the blue negative, and the transfer is made in yellow to the double-sided film having the two-toned color images.

The Spicer-Dufay process which was described in the report for October, 1931, has recently been placed on a commercial basis. A regular colour line screen is used on the film base, with a panchromatic emulsion over the screen. Exposure is made through the support. It is stated that the manufacturers intended to supply 9.5 mm. and 16 mm. widths as well as the professional standard 35 mm. width.

Three patents on methods of making bi-pack negative films were published during the year. Anderson has covered a process in which is used a double-coated negative having an orthochromatic emulsion on one side over a filter layer and a panchromatic emulsion on the opposite side of the support.

After development and bleaching, the original orthochromatic side is dyed red, and the opposite side is rolled with a fatty ink. The negative is then exposed through the red dye on a suitable printing material and the fatty ink is transfered by pressure.

Capstaff has described the preparation of a colour image which in its final form consists of dyed gelatin relief image on top of an image in an insoluble colloid layer. He also discloses a method of producing a coloured picture image and a neutral toned sound record on the same film.

Two patents are of interest which deal with methods of obtaining two-color subtractive prints. Two differently sensitized emulsion layers are coated on a support. After exposure and development, the image are bleached. mordanted, and dyed with a single dye. The upper layer is then decolorized and converted to a complimentary color to the lower dye image. The second patent

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describes a method of successively coating and dyeing two layers on a single support.

Lawshe uses a double-coated film for printing two components of a set of three-color record negatives, the third being printed on a separate film which is cemented to the first film after the color positives have been dyed in their appropriate colors. Three patents were noted that dealt with means of obtaining color records using the imbibition principle. Bleach-out layers featured in several patents on subtractive processes. Thorton and Baker have each disclosed methods for producing a color screen in connection with additive processes of color cinematography.

Inventive thought relating to lenticulated film processes has been very active in recent years as evidenced by the comparatively large number of patents issued. Methods for making embossing cylinders, elimination of halation, preparation of filter, printing sound records on embossed films and projection of copies are described. Eight disclosures were noted dealing with methods of printing embossed films.

(To be continued)

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The Theatre Art's Section

The Modern British Theatre*

By D. D. Warren, I.C.S.

THE principal features of the theatre in Great Britain to-day are the abundance of brilliant acting and the dearth of brilliant plays. During the last four years among plays which have attracted great attention and large audiences, the following may be mentioned—"The Anatomist" by James Bridie, a play relating to the Burke and Hare murders and giving a study of Dr. Knox of Edinburgh, "The Barrets of Wimpole Street" which deals with the courtship of Robert Browning and Elizabeth Barrett, "Children in Uniform" a study of life in a school in Prussia, a play called "Musical Chairs", "Evensong" by Beverley Nicholes which has as its principal character a famous opera singer and "The Late Christopher Bean" a play recently produced in London. But I venture to assert that none of these plays can compare with the really great plays produced between say 1910 and 1928 such as "Mary Rose" and "Dear Brutus" by James Barrie, "Saint Joan" by Bernard Shaw, "Loyalties" by Galsworthy, "The Madras House" by Granville Barker (a play which has nothing to do with the City of Madras) and some of the plays of Somerset Maugham. No doubt however playwrights as great as these will come to the London theatres soon.

Theodore Komisarjevsky, the great Russian producer, has written the following: "The real function of the theatre is not to copy life but to interpret plays, in which life and characters are recreated by the imagination of the dramatist, and to find for each of them a suitable form of artistic expression on the stage."

A feature of the acting of to-day is the evidence of the revolt from the "naturalistic" style which prevailed a few years ago. This revolt was evident from the strong criticism of the acting of an emotional part by a modern young actress, a part formerly played with such fervour by Eleonore Duse—in "La Dame aux Camelias."

It is realised now that modern audiences which are highly critical demand from an actor greater efforts of imagination. He must be a character other than his natural-self. Muffled words and hesistant gesture have given way to bold characterization and brilliant acting, which could be seen even in drawing room comedies such as "The First Mrs. Fraser," St. John Ervine's successful play. The great actors are those who are versatile, who can be many men but never themselves. Mr. Henry Ainley has portrayed with distinction such different parts as Benedick in "Much Ado About Nothing," Joseph Quinney in "Quinney's" and last but not least, a part to which few people are eminently suited the part of the Archangel Gabriel. Mr. Cedric Hardwicke has made a brilliant success of many parts, notably King Magnus in "The Apple Cart" and Moulton Barrett in "The Barretts of Wimpole Street" Such great actors have proved that the catchword "Be natural," should be superseded by the phrase "Be a character." Bold characterisation has, I think, won its reward in long runs and large audiences.

It is not surprising that the modern playgoer demands that a play shall present action, or activity, that which may be decribed as a movement of events. This demand, it must be understood, does not exclude long dialogues during which there is little or no physical movement on the part of the actors. Dialogue, however, should play a part in the "movement of events," which again should be fitted into the plot or theme or argument which constitutes the play. It should have some bearing on the plot or on the characters who are playing parts in the movement.

* The substance of a lecture delivered at the Rotary Club.

In scene IV of Shaw's famous play, "Saint Joan," there is a long dialogue between the Bishop of Beauvais and the Earl of Warwick. This dialogue, intellectually interesting in itself, plays a part in the movement of events of the play. The audience listening to it feels intensely that it is part of the drama, because the discussion reveals the attitude of the two characters towards St. Joan.

In " The Apple Cart," on the other hand, Mr. Shaw introduced a long discussion between the king and his ministers which does not play any part in any movement of events. The average playgoer, while being greatly interested in all Mr. Shaw has to say about democracy, could not regard the discussion as part of a play. This is the real reason why " The Apple Cart " is definitely a play to be read rather than a play to be seen. Some plays which have not the advantage of Shaw's intellectual brilliance or Barrie's profound understanding, nevertheless achieve a remarkable unity of action in which the author has welded events and words into his theme, for example, " Michael and Mary " by A. A. Milne, produced at the St. James's theatre a few years ago.

The impressiveness of a scene and the effect of the atmosphere on the stage, is often apparent soon after the rise of the curtain. The author who plans, the producer who builds and the actor who reveals contribute to this effect. Of these only one, the author, is a creative artist. During the last few years, there has been a great change in the production of plays. As written by Mr. J. T. Grein, " there is a rebellion against traditions which shackle and a demand for emancipation from the historical factor. There are continual efforts to find a more liberal technique and a more plastic form".

Mr. Granville Barker who had begun his life as a master of realism in what may perhaps be called the social democratic play, turned in his maturity to a drama of poetry and colour. He was the first great producer to break away from realism. To quote from an article written by Mr. Ivor Brown, the distinguished dramatic critic: " Barker's method was to call in the progressive artists of his own time and the result was a glory of colour which was light and fantastical as the plays themselves". These productions were in marked contrast to the production of Sir Herbert Beerbohm Tree who was an ardent realist. In regard to the question of realistic scenery I again take the liberty of quoting from Komisarjevsky :—

" In the realistic theatre, the sets merely serve as an indication of locality; in the symbolic theatre as a picture expressive perhaps of the mood of one single moment of the performance. The dynamic decor of the synthetic theatre should be in harmony with the music and the ensemble of performers". This sounds rather highbrow and is perhaps more than the amateur producer can attempt, but I give the quotation to show that Komisarjevsky does not favour realistic scenery and apparently has never used it in his productions. In my opinion the scenery and decor should be beautiful as far as possible and impressionistic. The main consideration should be the general impression which the decor will give to the audience. In Madras attempts have been made by stage decoration with a definite colour scheme to give to the audience an impression of luxuriousness, elegance, grandeur and so on but these attempts are very small compared with the advances made in the cities of Great Britain by professionals and amateurs. A great consideration to amateur dramatic societies is, I think, the cost of realistic scenery which when made does not give the impression of anything but only a faithful reproduction of a living room in a country house. Such faithfulness is not in favour among the freedom-loving people of to-day.

Before I close—I wish to refer to a question namely that in an amateur dramatic society like the M. D. S., the greatest problem in any production is the choice of a play. It would not be proper for me to comment on the plays produced in Madras, because I am a member of the Committee of the M. D. S. At Ootacamund, however, two of the most successful plays produced by the O. A. D. S. have been "A Bill of Divorcement" by Clemence Dane and " Hay Fever" by Noel Coward. The former is a serious play with a good plot, and the latter is a witty amusing farcical comedy. These are the two types of plays which in my opinion appeal to audiences at amateur productions. Light comedies, serious plays with little movement and thin plots, and also one part plays or plays with very few characters do not seem to be so successful. I have referred to this question of selection of plays in the hope that some remarks or criticisms may be made which would undoubtedly be of interest to those who are asked to produce plays in Madras.

Dance in India

By Menaka

The rejuvenescence of Indian Dance has now become a practical problem with the increasing interest in it as an art. Srimathi Leila Sokhey, known to the world of art as Menaka, the writer of this article, is in Wordsworthian language "A dedicated Spirit" to the cause of Indian Dance. Unlike the many modern exponents of the art, she strikes the just balance between the traditional technique of our Bharata Natya and its artistic advancement and improvement. She emphasises the necessity to master all the technique extant in ancient texts, paintings, sculptures and folk dances, in any scheme for the revival of the art of Indian Dance.

In this connection we wish to point out that the Kathakali of Malabar is not the southern counterpart of the North Indian Kathak. The Kathakali of Malabar, the Yaksha Gana of South Canara, the Terukkuttu of Tamil Nadu, are all different local variants with many indigenous overgrowths of the dance-drama type and not pure hundred percent dance as the South Indian Sadir-Nautch, which is a genuine Lasya mode of Bharata Natya.

Menaka writes with of course very meagre information of the forms of Bharata Natya in South India, where good exponents of genuine Lasya and Tandava are not rare. The Kathaka of the North or the Kathakali of the South are not the only refuge for the new seeker. More acquaintance with the vast Sanskrit literature on the subject will give a proper view of things.—Ed.

SINCE my pioneer work six or seven years ago there is a great indication in our country, of a growing interest in dance as an art. Enthusiasm has grown apace and there is obviously a keen desire for dance revival. It is therefore essential that at this juncture we should have clear concepts of what we are about.

Dance perhaps more than any other art is very hard work. No amount of mere enthusiasm can take the place of work. It cannot be over-stressed that dance has got to be learnt, the mastery of technique has got to be painstakingly gained, and so called inspiration cannot take its place. Dance is a medium for the expression of the life and emotions of a nation and though in general these feelings and emotions may be the same the world over, yet different people give them a peculiarly local colouring and develop different dance techniques to give expression to them. Dance revival in any country must per force have the national technique, technique developed through centuries, as the starting point. This technique must be mastered and then only can it be advanced and improved.

It is true that dance even more than other arts in our country is in a state of decay and neglect but there is no doubt that it had reached a very high state of artistic development and refinement. You have only to look up the ancient texts to see that the essential elements laid down centuries ago have not been surpassed anywhere even to-day for their high standards. Though the art of dance is decadent and the public appreciation is quite uncritical, all is not lost. There are still to be found very capable exponents of the traditional technique and if we must have a dance revival, we must learn the traditional technique from these masters and must not be misled by self styled authorities on Indian dance. This point cannot be over-stressed in an era of intense inferiority complex from which we are suffering. Well-meaning Westerners who undertake to teach us Indian Dancing do not realise that their physical build is totally unsuited to do justice to our type of dancing. It is my firm conviction that the development of different types of dancing in different countries has something to do with the differences in the physical build of different nations.

To come back to our point, we must learn the Indian technique extant from the best Indian masters who are still to be found. The traditional technique which is nearest to our time is that of the Kathaka of North and the Kathakali dances of the South of India. The "Kathaka" dance was danced in the ancient times by women of the highest families. Mythologically it is attributed to Parvati, who is supposed to be its first exponent. It

is known as the Lasya Nritya. In the "Kathakali" which is danced in South India, there is more of the Tandava style of dancing than in the "Kathaka". In mythology the Tandava is supposed to have been danced in the first instance by Shiva, by the Goddess Kali and by Sri Krishna when he was quelling the serpent. This is essentially a male dance full of strength and virility.

It is laid down in the rules for these dances which have been translated for me from a Sanskrit text by Pundit Vishwanath of Baidyanath, that the gestures of the hands, the mime or facial expression and the gait and foot work should all be in perfect harmony and rhythmic unison. To use the poetic description of the Sanskrit text, "the hands must be like the movements of fishes swimming in the pools" which of course in our prosaic age means that they must be supple and smooth with nothing broken or abrupt about them. "The gait must be like the gliding of a swan or the quick animated movements of a fantail." This means that at certain moments in the dance the gait must be soft unbroken and gliding and at other moments quick and animated, dependant of course on what one wants to convey in the dance.

" The body must be held like the body of a horse about to leap" which means that the body should be held erect and upright and at the same time should be supple.

" The body, hands and arms must all have the suppleness of silk " that is, all the movements should be smooth, flexible, unbroken, flowing and rhythmic.

" The feeling of the dance must be like the ecstasy of the peacock when he dances before his mate ". This means that the dancer must be oblivious to all his surroundings, that he must be entirely rapt in the dance which he is executing, that he must dance with his whole soul and body.

" The eyes and head must follow the direction of the hands ". This needs no explanation. " The dancer must have that magnetic look that he should be able to evoke and awaken Madan ". Meaning that he should be able to so project his personality to the audience as to hold them spell bound.

" The dance should be such that the pundits can enjoy and admire the perfection of the technique and the laymen who are not versed in the exact knowledge of the technique should, because of this perfection, be enthralled by the beauty of the dance, which could not possibly be beautiful if the technique were not perfect."

These rules are true of the dance to-day as they were in the days when they were set down for the execution of the Lasya and the Tandava. To come to the difference between these two types of dance, they are, as I have already said, the former is more delicate of movement and more feminine whereas the latter is more virile, energetic and more masculine.

In the Lasya, the legs are held straight most of the time whereas in the Tandava the legs are turned out, and the toes and heels are used alternately to tap the ground. In this type of dance there are a lot of jumps and quick turns and leaps.

The good exponents of this type of dancing are extremely rare now-a-days. In recent times, the greatest exponents of the Kathaka dance was Kalka Beenda, his chelas are few, the greatest of them being Achan and Luchoo, his sons, and Pundit Sitaram Misr. But the difference between these recent exponents and what I believe used to be the dance in olden times is that the dance has now become a mere demonstration of virtuosity and has lost its interpretive and artistic value through lack of interest in the dance. The technique is still available to be learnt. It is extremely difficult and exacting, but it needs cohesion. It needs to be moulded again into a lucid dance, to be made into an expressive and artistic whole and not allowed to stay as a mere demonstration of perfectly executed technique.

Besides this sophisticated dance there is a great deal of folk dancing to be seen all over the country. It is a common sight at the time of Holi to see bands of people dancing in the streets. Recently here in Bombay during the smallpox epidemic one saw women in a sort of religious ecstasy dancing a frenzied dance for miles till they reached the seashore where they collapsed from sheer exhaustion. The Koli fishermen also have a dance in which the movements of propelling a boat with oars and casting the net are shown in a most fascinating way.

From all this we see that the dance has been and is a great factor in the life of our nation. All the folk dances I have seen are full of life and vigour and could have endless artistic possibilities if properly arranged for the stage. It is obvious

one cannot do this unless one has a perfect mastery of the traditional technique first, because it is only when one has this that one is capable of advancement and improvement.

In our efforts at reconstruction we can derive great knowledge from the study of paintings and sculpture. These sources and and the study of the old Sanskrit texts bring out the fact that long before the Kathaka dances and the Kathakali dances flourished, plastic dancing had reached a very high state of development in our country. In the Chidambaram Temple in South India are to be found a series of sculptures illustrating the dance in sequence as described in the fifth chapter of Natya Shashtra of Bharata, the chapter dealing entirely with the dance. It is obvious that parts of the dance described was solely plastic and at certain moments acrobatic. I am sure should this dance be performed to-day it would raise a perfect storm of criticism claiming that it was not Indian and it was, to say the least about it, Europeanised.

I cannot sufficiently stress the fact that we have a store house of material to aid us in our revival but we must seriously study the technique extant and make full use of the material available to us in the ancient pictures and sculptures and in the folk dances.

Thus we can start a dance movement alive, responsive and capable of infinite advancement and variety. Along with the dancer, the public also has a duty to perform and that is, they must develop a critical faculty. For lack of sound critique in the public, much aimless posturing passes for dancing and is even applauded. Through this, the dance is already running the danger of becoming a pastime for society, hindering the revival of dance as an art which we so keenly desire.

As regards the dancer, before the question of technique of any particular dance arises, he must acquire first, a perfect control of every muscle in the body, poise and balance and a perfect understanding of and a sense of rhythm. In order to get a perfect control and discipline of every muscle and perfect poise and balance every one who proposes to dance must go through a rigid course of physical training adapted to the dance. This is a requirement which is most easily forgotten and without which of course no one can ever hope to dance. A strict and prolonged course is most essential. Even when a certain amount of proficiency as a dancer has to be attained the exercises must be a daily regime.

In order to acquire an understanding and sense of rhythm suitable to our dancing, systematic work with the " Tabla " is necessary. Here are a few examples of the " Tals" used in the dance.

"Tin Tal," the most used has 16 muttras. " Jhap Tal " is used when one is dancing something heroic or terrifying, it has 10 muttras. Then there is "Dhamar " 14 muttras a very beautiful rhythm indeed. There are also "Chou Tal " 12 muttras, "Laxmi Tal" 18 muttras and several other Tals which are used to show the different moods or to denote the various Gods and Goddesses.

Every bit of foot work and all the hand, neck, eye-brow and body movements have to be fitted into the Tal, in which one dances with mathematical precision.

It is therefore absolutely essential that there should be rhythm in the hands as well as in every other part of the body. I cannot too greatly stress this point because it is so important. No dancer should be content until he has acheived this, because in all dancing, especially in our dancing, the hands play such an important part. We had a very complete and comprehensive language of the hand and fingers. They are used in the Kathaka and Kathakali dances with purpose and meaning. It is positively ridiculous to just u e the " mudras " haphazard in order to strike what one may consider an effective pose. Just as a dance, to be worthwhile must have some meaning behind it, so also the movements of the hands must convey some definite sense to the spectator.

One cannot superimpose a mudra or hand gesture in the dance by just holding out one's hands in the positions indicated by the paintings or sculptures to denote a certain " mudra ". Every mudra when used in the dance should form a part of the unity and flowing movement of that dance and should be led up to by suitable and strictly laid down rules for the movement of the hands, body, neck, eyes and feet.

I shall go on to the position of the body. There is the " sambhanga " or the vertical position. Here the weight is equally divided on both legs. This position denotes calmness, dignity, peace or meditation. The " Athibhanga " or slightly bent position

showing the body in a leisurely pose used in the dance in various ways, for instance to demonstrate a feeling of restfulness or coquetry. In this position, the weight of the body is on the leg which has the hip slightly thrown out and curved. The head must be inclined in the same direction as the hip and not in the opposite direction as I have seen done by so many exponents of the Hindu dance. This slight fault completely alters the balance and poise of the body and destroys the beauty of the lines. Then there is the "Tribhanga" or thrice-bent position. This position is usually used in the dances of Siva in the Tandava and more rarely in the Lasya.

I must not omit to mention the fact because, as my guru Pundit Sitaram Misr so rightly remarked when he returned from having seen a dance recital, that the dancer seemed to forget that the feet are usually used in order to dance. The greatest care must be taken in the placing of the feet and in their use. I can assure you it is a great and extremely difficult part of the traditional technique. In doing the simplest steps the greatest care should be taken as to the correct position and placing of the feet. Of rhythmic footwork there is an endless variety in our traditional dance. These rythms can be used with great effect and meaning in both solo and group dancing. They are extremely difficult of execution and therefore call for great precision in the placing of the feet and the rythmic use of the hands and body.

Another important subject which a dancer must study is "Choreography" or the science of the pattern of the dance. This enables one to make a pattern for the dance, also to arrange group dances in ballets and to control the movements of many dancers who may be on the stage at the same time. Unless one has this knowledge one will be moving haphazard and the dance will never be twice the same.

I have stressed the place of traditional technique in our dance revival. But I should not be understood to mean that we must not go beyond it. We must all the time be endeavouring to enrich it, so that it may become capable of more fully expressing our life of to-day. European dance movements have much to teach in this respect. Just as the Russian Ballet under Diaghileff advanced and enriched itself along their traditional lines so should we try to advance and enrich our dance along our traditional lines and make of it something marvellous and living as it was in the past.

What must we do about our dancing? We have seen that the essential things for anybody attempting to dance are healthy and developed body and a perfect sense of rhythm. Also I cannot lay too much importance on the fact that one must master all the traditional technique available so as to be in a position to advance along our traditional lines and to make a living and beautiful art of our dance. We must strenuously discourage all attempts to bluff the public by those whose sole aim is to gain the limelight by senseless posturing and posing on the stage. We do not want our dance to become an exotic, erotic presentation for the delectation of the West, we want it to be something more than a mere *tamasha*. It must have a solid basis. In fact it must be dance and must be judged as such and not as something peculiar and to be passed because it is Indian, however childish and idiotic it may be. It must express the life and emotions of our nation and not be mere ethnographic posturing. We must make it live again and it is only through hard and conscientious work that one can even hope to make an attempt. We have the richest of material to draw from and there is the extremely difficult traditional technique to be mastered. Then and then alone can we hope to make something worthwhile of our dancing. I have devoted my life to it and I want others, both men and women to join me so that eventually we may form a marvellous group of earnest and serious workers and be able to produce a really worthwhile ballet.

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News and Notes.

WE hear, that the "Renaissance Theatre," Madras, is making arrangements to produce a new Tamil play. Mr. R. Krishnamurthi, the talented Editor of the 'Anandavikatan' is writing the play, and it is expected that it will be a landmark in the creation of a living Tamil dramatic literature in our country.

The theatre has also the production of John Drinkwater's 'Abraham Lincoln' in its programme for the next season with Mr. S. Satyamurthi in the title role.

* * *

Lovers of the renascent Tamil stage will be interested to know that attempts are being made at writing a new type of Tamil play, a musical comedy in a 'neutral style' or 'middle style' as it is called, on the model of the famous Gilbert and Sullivan's Operas. The main object of a play like this is to laugh out the present day, crude, inappropriate and intolerable music of our Tamil Stage and try to discriminate between an opera and drama. Also there are many well-known and very effective stage business of Gilbert and Sullivan, which when adapted to our Tamil stage, will create a revolution and a new era in its history. Another great virtue of a musical play like this, will be the healthy result of making our actors and actresses realise the supreme importance of the written words and get them by heart, and thus put a stop to the pernicious habit of "gagging".

* * *

We hear that Rao Bahadur P. Sambanda Mudaliar is making arrangements to produce his "Two Sister's" with some professional actresses like Miss P. Ratna Bai and her sister. It is only by such healthy collaborations between the professional and the amateur, that we can make our present day stage as great as the stage in the West. We wish such endeavours will lead to some permanent results by making our professionals understand that drama is not mere music, but action primarily.

* * *

Srimathi Leila Sokhey of Bombay, known to the world of art as Menaka, who has done pioneering work for the past six or seven years for the art of Indian dance will be coming to Madras shortly.

8

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Music Section

Subrahmanya Bharati.

THE PATRIOT BARD OF THE TAMIL LAND.

By Bhavuka.

The days when Bharati's songs had to fight for a place under the sun in the Legislative council and the Madras Corporation, the days when the invocation of the name of Bharati meant sedition, are happily gone. School text books now contain a selection from his national songs and everyday, as I sit at my table in my room, a chorus of children's-voice rises from the neighbouring corporation boys' school, singing one of Bharati's masterpieces. Subrahmanya Bharati is not only a composer of Tamil national songs. He was a Tamil poet of the first rank and a philosopher. His songs show that he visualised political and national freedom as a symbol and imagery, standing for inner spiritual freedom—Moksha. He is a poet of the age, who wrote in easy Tamil, who couched his greatest thoughts and the most beautiful fancies in a simple language that goes to our hearts at once. Besides, he is the greatest poet, not only of Tamil India of this age, but of India as a whole. He is a trumpet and bugle of courage and energy. He was a Sakti worshipper and every word of his song will make a warrior of a coward. The spirit is born of his devotion to Goddess Sakti and it is what our greatest saints and sages inherited from the Upanishads and the Vedanta philosophy which proclaim—*Nayamatma Balaheenena Labhyah*, 'This Brahman, this super-soul, is not to be attained by the weak.' In this respect there has been no poet who can be justly called the needed Avatar of the day than Subrahmanya Bharati. In the realm of religion and philosophy, we had that great soul, Swami Vivekananda, the only other seer of our age who can now be thought of in this connection. I have heard the vast crop of Gujarati, Marathi and other national songs, Janta Uncha etc., that cropped up during the last civil disobedience movement and there are also the national songs of Poet Rabindranath in the Bengali. But none has the fire that burns in every him of Bharati's songs. Compared to Bharati's lyrical master-pieces and the soul stirring lion-roars, the Tagorean *Jana Gana Mangala Adhi Nayaka* can only be called a dull drolling goods train, a page torn off from an Indian census report, cataloguing rivers, mountains, languages, provinces, sects, creeds, etc. The only song that can be placed on a par with Bharati's is Bankhim's immortal *Vande Mataram.*

This great Tamil poets' day came off this month and what a grand celebration it was althrough the Tamil country! Except stray misguided souls, a handful of fervent spirits, nobody in Madras cared to celebrate the day. A small competition in the singing of Bharati's songs was held in the Ranade Hall and it was followed by a 'Beach Meeting' at the Tilak Ghat. What a pathetic sight it was that we saw at the Tilak Ghat! There was a mere bunch of a few tens of people. Though this and that struggling member of the Tamil Journalistic world wrote about Bharati, the prominent and leading daily of the city did not care for the uncrowned Kavi Raja of the land in which it lives and flourishes. It is an anomaly for an Indian paper to have a Literary and Educational Supplement, to publish in it extracts from foreign literary journals on Scott's centenary etc., etc., and not to devote even a column to a study of Bharati's works once a year in the week of the celebration of his day. There is the Madras University which keeps up its dignity by celebrating Goethe's anniversary.(None loves Goethe more than the Madras University.) There are other institutions in the City of Madras for music, like

the Madras Music Academy which must have co-operated ; for, Bharati is an eminent music-composer, who introduced the Rasa of Desa Bhakti into Music. Another sinner in this respect is the Madras Library Association. In the midst of its vociferous activities for improving Tamil literature and for convening a Tamil lover's conference, it had no time to join the Madras Mahajana Sabha and to make a fitting and grand celebration of the day of the greatest modern renascent poet of the Tamil Land. Old-world pundits, scholars, researchers—none cared. Surely, Madras, benighted Madras, is unsurpassed in its coldness and in its neglect of its own great sons. Other provinces will make mountains of mere pigmies and Madras will treat even a giant as a nobody!

The Madras Mahajana Sabha and the organisers of the Bharati day celebration conducted a competition for boys and girls in the singing of Bharati's songs. It was extremely pleasing to note that a large number of mere urchins and children of the Madras corporation schools took part in it. In this connection, some Bharati-lovers have a certain fad. They say that they have heard Bharati himself sing and that his songs should not be tuned to any new melody and sung with musical decorations. Surely, even he who has not heard Bharati himself sing can say on reading his songs and on seeing his face in the photograph that the poet must have sung them in a tempest-throated voice. But their insistance that the songs must be rendered in no new musical garb can only mean that they refer to the singing of his songs by each and everybody, and by all patriotic sons who are not gifted with musical talent. But it is possible to effectively sing Bharati in fine music even on political occasions, where the content of the songs alone matter. And if, as the Bharati-lovers say, they want all our professional musicians also to sing the national songs of Bharati, they cannot insist on bald renderings on essentially musical occasions. In this connection it must also be pointed out that Bharati has inspired a large crop of national songs in recent times, good, bad and indifferent. Many of these songs are in vogue and Bharati-lovers want to put an end to these. Surely insipid things have to be chosen and sent to the basket but it will be going against the purpose of Bharati's Avatar if one stands in the way of the rise of his successors.

Finally, I want to stress a very good suggestion which Mr. Gopalakrishnan made in the course of his speech on the Bharati Day. Bharati may be known little even in Tamil land ; for we are a sort of people, the very perfection of inferiority complex. Our pulse beats very low and we have no enthusiasm even for a rich life. There is a need for starting a Bharati Society which shall disseminate and propagate Bharati by lectures on his genius, by starting schools for training youngsters in his songs, for giving cheap, de-luxe, pocket and other editions of his works, for translating his national songs and other poems and songs in other vernaculars of India and in English and for similar purposes. It will be a great thing, if at least by the time of the Bharati day next year, one such society comes into being and not only that, gets to do steady work.

The Madras Music Academy

KSHETRAGNA DAY CELEBRATION.

Every year the Madras Music Academy celebrates the days of all the celebrated composers in the field of Karnatic Music. The celebration of Kshetragna's or Kshetriya's day came off on Saturday, the 16th September 1933. Sangita Vidvan Tiger Varadachariar, University Professor of Music, presided and, in his own homely way, and with his characteristic humour, he made a short speech on the life and musical compositions of Kshetragna. Some very fine singing of about ten Padas of Kshetragna was given on that occasion by Srimati Jaya, daughter of Veena Dhanam, who is said to know an appreciable number of these songs. Towards the end, Mr. C. R. Srinivasa Ayyangar, in proposing a vote of thanks, made a short speech. He gave the Madras Music Academy the thanks of the public for its proper patronage of Music, for having worked out original ways of spreading Music in all its branches and for its patronage of a very important aspect of Indian Sangita, *viz* Bharata Natya. He also gave a short survey of Kshetragna's life and compositions, referring to him as the second Avatar of Sri Jayadeva, the first Avatar being Narayana Tirtha, all three great composers being great devotees of Lord Krishna who had composed songs for dance, Abhinaya.

The value of Kshetragna's compositions in respect of Raga Bhava is very great. They are characterised by a slow movement which sways the bodies of the hearers in long curves of rhythm. Kshetragna was an Andhra and his favourite deity is the Gopala at the shrine of Muvva, near Ghantasala in the Krishna Dis-

trict. He has sung numerous songs on this deity and all his songs are 'marked' with the name 'Muvva Gopala.' Kshetragna moved down from his home on a south Indian tour upto Rameswaram and he has sung Padas on Vira Raghava of Tiruvallur, Varadaraja of Kanchipura, Tillai Govindaraja (at Chidambaram), Ranganatha at Srirangam and other deities. He is said to have been in the Court of the last of the Telugu kings of Tanjore, Vijayaraghava Nayaka who ruled up to A. D. 1672 and in whose reign and at whose instance, Venkatamakin wrote the well-known music treatise called the Chaturdandi Prakasika. It is also said that Kshetragna has composed five padas with the name of Vijayaraghava Nayaka without the name of his god, Muvva Gopala. But, my friend, Brahmasri Vetlur Prabhakara Sastrigal, who has written upon Kshetragna in the Telugu journal, Bharati, says that he is notable to confirm this. One has to remember that even in respect of the Padas that do have the Mudra of Muvva Gopala, many may be later counterfeits and forgeries. The Kshetriya Padas are highly suited for dance. Besides their value for music and Abhinaya, as Sahitya, the Kshetriya Padas are of great beauty, being written in very fine Telugu. There is need for greater popularity of these Padas and it will be fit if, when the Madras Music Academy celebrates the Kshetriya day next year. it holds a competition in the singing of his Padams, in the manner of the competitions in Purandara Das Padams, Ashtapadis of Jayadeva etc. which it is holding.

Buva Sahib the fat comedian, as he is and as he will appear in Prabhat's next picture—

The Madras Sangeetha Sabhas.

RASIKA RANJINI SABHA, MYLAPORE.

I

Music by Srimathi SUBBALAKSHMI with Violin and Mirdangam. 10—9—'33.

Nature has been most bountiful in her gifts to this young songstress who thrills her hearers with the infinite graces of her golden voice. She starts, as it were by birth-right, from that plane of sufficiency at which the common plodding vocalist find his farthest destination after a long and tiresome course of artificial training. Her voice is both sweet and virile; with feminine sweetness it melts into "gamakas", and with masculine virility it spouts into "ravai-jatis". There is a rich melody inherent in the voice and it is capable of ineffably subtle modulations. Srimati Subbalakshmi understands the use of her voice to its best advantage. Her modulations range from a luscious exuberance at full breath, to a vanishing attenuation at which latter stage her voice seems to retire into its own inner recesses feebly borne by the inhaled breath.

As for her musical manner, she sings Kritis with a steadiness of gait worthy of a master and with a felicitous ease rarely found even in a master.

Subbalakshmi was first discovered through the gramophone and there seems to be a persistency in the kinship between her and the gramophone even after she has come in person to sing to us. For, firstly, as the high pitch of her vocal octave has ensured a faithful reproduction of her voice through the machine, the hearer if he just closes his eyes can well imagine that her record is being played for him rather than that she sings for him in person; and secondly, because, even as she has enriched the gramophone music, the gramophone has enriched her music. The best-known musicians of the day have "recorded" the best of their stock of songs, and for one so smart in absorption as our songstress it is not strange that the records have been a great educative medium. Her "Nagumo" in the manner of Mr. Musiri Subrahmanya Iyer is as pleasant and distinguished a performance as her own inimitable "Everi Mata".

Another point to note about Subbalakshmi's music is the startling distinctness with which she articulates the Sahitya, which is so commonly mutilated, metamorphosed or kneaded into a dough by the majority of our celebrated singers.

Subbalakshmi sang about fifteen Kritis with the preliminary Alapanas of Kalyani, Kamavardhani, Thodi, Mukhari and other Ragas. She possesses a clear grasp of the lineaments of the Ragas and executes the elaborations with choice taste. The Pratimadhyama Ragas are more especially delicious as her high-pitched voice seems to dally with them with a sweeter intimacy. She has a good double sheaf of Kritis in stock chosen with taste from both the streams of the Thyagayyer-tradition—the northern and the southern. After finishing the Kritis she began singing "Vazai-adi-Vazai"—in Kharaharapriya and thence drifted into a Ragamalika delineating about half a dozen Ragas with much ability. The third part of the performance was devoted to the songs in the vernaculars, of which she gave the audience nearly a dozen. The charming facility with which she sings such pieces is unforgettable.

The scheme of the performance under review gave evidence of the conscious strides which the smart songstress is taking towards the more ambitious lines of musical performance. From the stage of packing a performance with three dozens of Kritis she is rapidly progressing towards the more advanced model of singing a large number of Ragas and even attempting "Swara varisais". We hope that she would never slacken her pace until she attains to a broadbased, working facility in the more ambitious lines of rendering music. —*Raktila.*

II

Kausalya Kalyanam: Kalakshepam by Brahmasri PATTAM VENKATARAMA BHAGAVATAR; 17th of Sep. '33.

Kausalya Kalyanam is a rather fugitive undergrowth in the midst of the Bhagavatic tradition. The essential element of a Harikatha strictly so called consists in God coming to the rescue of a suffering devotee. But this story of Dasaratha's marriage with Kausalya is at best only an illustration of the inevitability of the decrees of destiny. God has no part to perform in the story; neither can it be seriously maintained that Dasaratha was a great Bhakta. In common parlance we sometimes say "man proposes; God disposes". The story of Kausalya's marriage

illustrates how Ravana proposed and God (loosely identified with destiny) disposed. The late Kumbakonam Panchapakesa Sastriar was using this Kalakshepam as an appropriate introduction to his Ramayanam series. But in the hands of his imitators, who fail to see the special artistic purpose of the story in a complete series, Kausalya Kalyanam has presumed to stalk with priggishness in the august company of Ramdas and Nandan Charitrams. But Brahmasri Pattam Venkatarama Bhagavatar is following precedent. The story has a romantic novelty about it in the proposal of celebrating a royal marriage upon floating platforms, in the ship wreck, and in the mysterious landing upon a lonely island; and therein lies the essential appeal of the story. Further the plot being slight, it affords much room for the Bhagavatar to gossip on life as he has observed it. Our Bhagavatar has an excellent stock of wit and humour, drawn from an intimate study of our rural domestic life and with this equipment he bids fair to enliven though not to edify the audience.

Brahmasri Pattam Venkatarama Bhagavatar is, in fact, soaked in the Kalakshepam-lore of the late Panchapakesa Sastri and it bespeaks well of his taste that he chose such a worthy master of the art for his model. In matter and manner he is reproducing, but his reproduction is not devoid of an amount of originality with which he is able to invest his performance with a freshness. He commendably desists from vulgar over-indulgence in digressive moralisations on current politics and cautiously keeps close to his subject. In the potentiality of his descriptive phraseology, in the richness of his imagery mainly drawn from Sanskrit classics, and in the healthy sufficiency of the spoken word, he has much in common with the late Panchapakesa Sastriar, though he can scarcely lay his fingers on the emotional keys of a story with anything like the success with which his predecessor played on them; and though he has not got his predecessor's synthetic purposefulness of a complete presentation. The Bhagavatar has undoubtedly found his profession in the performance of Kalakshepams, for he possesses the faculty to think before his audience. While one who repeats what has been got by rote, or another who pours forth his ill-assorted learning with reckless profusion, only bores the audience, the speaker who thinks before his audience subtly influences his audience to think along with him and therefore, is on the unerring road to success.--*Raktila.*

THE JAGANNATHA BHAKTA SABHA, EGMORE.

I

Vidvan TIGER VARADACHARIAR.

The various Sabhas of the City have provided the lover of music with a rich profusion of entertainments during the course of this month. But the joy was not unmixed with regret, because one had to forego some good concerts when two or more were simultaneously held; the blossoms have been too many for the bee thirsting for honey.

The entertainment by Mr. Tiger Varadachariar arranged by the Jagannatha Bhakta Sabha, Egmore, on 10-9-32 was superb. Accompanied by Mr. Rajamanikkam Pillai on the violin, and by Mr. Kothandarama Aiyar on the Mridangam and by Ghatam Visvanatha Aiyar of Umayalpuram, Mr. Varadachariar, it may be said without exaggeration, excelled his own previous records of triumph on that day and asserted the greatness of the classical style of Karnatic music in a still more forcible manner, if possible, than he has been doing hitherto.

At the present day when our system of music lies exposed to various subtle influences which affect its nature fundamentally, when the warp and woof of its texture are seeking readjustment and its form is being imperceptibly moulded into an unknowable individuality, Mr. Varadachariar's art stands as a powerful factor conserving the choicest elements of the classical style of the masters of the previous generation and yet remaining responsive to orientation which is consistent with the true spirit and essence of that style. This sets him in a category by himself, aloof from the ordinary run of musicians. If the average musician takes the judgment of the public as the standard which should shape his art, Mr. Varadachariar will treat nothing but his own judgment and ripe experience, which is the distilled quintessence of a long career of devoted service to the fine art, as the ultimate standard. That is why his music is such a precious link with the past and its greatness and is a beaconlight for the present and the future.

Mr. Varadachariar succeeds equally well with a small as well as a great item on the programme; in fact that is one of the most arresting aspects of his supreme ability. With astonishing facility he can turn the light of

his genius on the hidden gems that 'the dark unfathomed caves of ocean,' to which our music can be compared, bear, and reveal the glorious beauty of their colouring. He weaves pattern upon patern of melody and creates newer and newer variations of rhythm with inexhaustible originality. He wields his art like steam-driven sledge-hammer which can pat an eggshell without injuring the yolk within as well as shiver a boulder to atoms. For instance, his elaboration of the Ragas Mandari, Kadanakutuhalam and Kokiladhvani at the entertainment mentioned above revealed the same richness of design and brialliance of technique as characterised his exposition of Sankarabharana, which he chose for the Pallavi and Kharaharapriya, which is one of his favourite ragas. He does not disdain to include even the humble flowers of the hedgerow in his nosegay, because he possesses a master's instinct in using their tints so as to produce a general effect of bewitching harmony. When he sang pieces like 'Paraloka Bhaya' and Patnam Subrahmanya Aiyar's 'Sankalpa mettido' on that day one wondered how popular appreciation till now could have missed the innate charm and worth of songs of this type which are very familiar and hence are regarded with a sort of contempt.

For the Ragamalika, Mr. Varadachariar chose a hymn of Ramalinga Swamigal and rendered the Ragas Saveri, Begada, Todi, Kamboji, Nadanamakriya and Madhyamavati beautifully. What struck me as remarkable was the way in which he used the Ragas to bring out the various emotions inherent in the hymn. He also sang a Hindustani piece in what is called 'Hindustani Todi' in our presidency with all the gusto and feeling of a born *gavoi.*

Mr. Rajamanikkam Pillai was admirable in his accompaniment, entering into the spirit of vocal music when he was accompanying, and revelling his masterhand when extemporising by himself. The Mridangam and Ghatam were both played with restraint and dignity and helped to throw the music into beautiful relief.

The recollection of the entertainment will dwell long in the memory of those that heard it and will recall to their mind the exquisite joy embodied in the mirale of music. All lovers of music will heartily thank the secretaries of the Jagannatha Bhaktajana Sabha, and especially Mr. R. Venkatachariar Avl., whose singleminded service in the cause of the art, and whose generous encouragement of deserving artist are very well known.

N. S. Ramachandran.

II

Katha kalakshepam : Karaikkal Ammayar Charitram
by Brahmasri SRIRANGACHARIAR OF CHIDAMBARAM.

19th September, 1933.

If good music, vast learning, an uninterrupted exposition in choicest language, devotion to God, Bhava and restraint in the comic element constitute the qualities that go to form what is really the best Harikatha performance, one can have no hesitation in picking out Chidambaram Srirangachariar as the best of the Bhagavatars today. The music of himself and his accompanying musician, Mr. Manjakkudy Ramachandra Ayyar is very good. The songs in his performances are an interesting variety, Tamil, Telugu, Sanskrit and Marathi, in all of which the Bhagavatar is remarkably learned. For form and content, for the excellence of the delivery, diction and matter, Srirangachariar's exposition is unrivalled. What a wealth of ideas from Vedas, Puranas, Tantra and Mantra, minor religious texts and Mahatmyas of all South Indian shrines in his exposition! He has such a voice and such clear pronunciation that words fall from his lips like round, round pearls, as the Tamil idiom goes. Our thanks are due to the Jagannatha Bhakta Sabha of Egmore for giving us an annual event of hearing Srirangachariar at least once a year in Madras; for, in Madras, where success is such a complicated problem defying analysis, real merit is not unusually missed. Mr. Venkatachariar (Hon. Secry. of the Sabha) made the occasion a special function by a short speech in which he referred to the Bhagavatar as 'gold that is rare to come across.'

I belonged to a select few 'misguided souls' who went to the Egmore Sabha on the 19th evening when almost the whole of musical Madras was flowing into the Gokale Hall, G. T. where there was announced a musical olympic event, an exhibition of playing on a Violin with nineteen Strings! But there was a good audience which sat althrough at Veda Vilas and went highly pleased for having heard Srirangachariar. The Bhagavatar was keeping quite fit, though his principal accompanying musician was rather unwell.

Karaikkal Ammayar is one of the sixty three Saiva Saints of the Tamil land, a woman. Her story is related to the town of Karaikkal and the shrine of Tiruvalangadu. (M.S.M.) Srirangachariar performss the charitrams of a large member of these Saiva Saints. The Tamil songs of his Karaikkal Ammayar, Iyarpahai, Manikkavachakar etc., are the compositions of a friend of his, Sivakatha prasanga Ratnakara, Ayyakkannu Oduvar. Laterly Tyagaraja Desikar was his composer of Tamil songs. The Bhagavatar himself composes and besides he had the services of a very talented young Telugu and Sanskrit composer named Ashtavadhani Jagannatha Pandita. The minor songs in such 'mettus' as the Kavidicchindu are a speciality of Srirangachariar's performance. The exposition of the story was very well done. Epecially when the husband of the lady-saint asked her for a second Mango fruit and on getting it began to see that she was too divine to be made profane by being kept as his wife, got frightened and decided to leave Karaikkal, the exposition was very effective and moving. The pathos and sublimity of the situation were realised when the Bhagavatar related the meeting of the lady-saint with her husband in Madura, where he had settled with another wife. She came to him to be received as wife and he came to her as the devotee of a Goddess to be blessed by the touch of her hand.

It is really a pity that one gets Srirangachariar so little in Madras. —*Bhavuka.*

THE TRIPLICANE SANGITA SABHA.

I

Katha kalakshepam : Gora Kumbha Charitram
By Gavoi Vaikom VISVANATHA BHAGAVATAR.

Brahmasri Visvanatha Bhagavatar of Vaikom is a newcomer and before he came to the Triplicane Sangita Sabha he had been patronized by Egmore and Mylapore. There was something in the title he assumed *viz.* 'Gavoi'. Many like me expected to hear from a musician who might probably have stayed long in the North some charming Hindusthani or Gavoi music. There was also the feeling that the newcomer might be young, but on the contrary he was an old man, almost teethless. The greatest and the most important part of my expectations was however in another direction. All the charitrams he was performing were absolutely new to us. They are from the Bhaktavijaya of the Mahratta county, stories of the Saints of the Maharashtra desa. Regarding this branch of our musical-religious art of Katha kalakshepam, our affinities with Maharashtra are great. It is the Maharashtra Samkirtana and the performance of it by renowned and pious Mahrattas at Tanjore that was responsible for shaping this art. Its influence can be clearly seen in the habit of our Kalakshepam musicians singing such Marathi compositions as Saki, Dandi etc. I have heard that the Mahratta performers at Tanjore, before Krishna Bhagavatar, did the Kalakshepam with great dignity and piety. I have heard some very good singing of Marathi Kalakshepam pieces and I was all eagerness to hear this new Bhagavatar who was performing purely Marathi charitrams.

But what a disappointment was in store at No 1. Venkatachalam Chetti Street, Triplicane! The story of Gora Kumbha is simply grand and many are the pathetic situations in it. But the Bhagavatar did not do anything like justice to the theme. Because in spite of him the story was not only new but melting, the audience sat to the end. He sang not many Marathi pieces but recited a lot of Tamil, regarding which we are not sorry at all. We really had not any Hindusthani treat. But music apart, there were causes for deep sorrow all through the performance. Each time I sit to hear a Katha kalakshepam, I am used to think of the greatness and the power of that art but each time, I come out disappointed. For rarely do I come across the Bhagavatar who has reached my expectations and who handles the art in a masterly manner. A friend of mine observed to me after the performance was over : "you wrote so much on Mr. Satagopachariar ; what are you going to say upon this Gavoi Bhagavatar?" I was really very perplexed. For every bit of fault pointed out in the performance of Brahmasri Satagopachariar was present in Gavoi Visvanatha Bhagavatar. He did not keep up a dignified appearance and attitude; he told the audience that he is also called "Soda Bhagavatar" because he drank soda water very often. He let us into his own house, kitchen and bedchamber and informed us how strained the relations between him and his own wife were. He broke into English ; he showed faces; he indulged in buffoonery and there were cases of positive vulgarity. It was however a relief that he did not deal in the odd puns and splittings of words of Satagopachariar.

The Bhagavatar's throat was of a screeming nature and unsuited for gripping narra-

tion. A good voice and a fine employment of it with suitable pitch, modulation etc., are the requirements for not only singing but for speech also.

These Bhagavatars, I think, have a poor opinion of the Madras audiences and out of a mistaken notion of what will appeal to them, transform their art into buffoonery. It is true to an extent but we can say that they can do infinitely better with what they have if they only cast off the flaws we have tried to point out.——*Bhavuka.*

II

Mr. RAJAMANIKKAM PILLAI	...	*Violin Solo*
„ Kodandarama Ayyar	...	*Mridangam*

12th September '33.

We owe thanks to the Triplicane Sangita Sabha for arranging an excellent musical entertainment by Mr. Rajamanikkam Pillai and Mr. Kodanda Rama Aiyar of Kumbakonam. Both artists held the attention of the audience from start to finish and delighted the hearers by the admirable command displayed by each on his respective instrument. Mr. Pillai began with the Begada Varnam, and his rendering of the piece in the chathurthakala was very smart. He played well-known songs like 'Vatapi Ganapatim,' 'Ramabhakti', 'Sitapate' etc. One feature of his treatment of the songs that impressed me very much was the great number of beautiful variations with which he adorned them; in this connection I remember especially 'Sitapate', 'Saraguna', 'Intakannananda', 'Ela Nee daya,' and 'Chesinadella', which were all decorated by him with elaborate ornamentation which however was scrupulously kept under control and never allowed to develop into exaggeration of originality. The Svara vinyasa for the various pieces was always proportionate and spirited. Mr. Pillai shone with his usual brilliance in the rendering of the Ragas, Khamas, Kedara gaula, Bilahari, Ananda Bhiravi, Atana and Kalyani. The Pallavi in Kambhoji, played in Madhyamakala, and converted into a Ragamalika including Atana, Gowla, Saraswati, Abhogi etc. was charming, short and snappy. Towards the close of the performance, two Tamil songs in Kanada and Asaveri were played, and accompanied by Mr. Pillai vocally. We would like to suggest to him that he must stop this vocal singing.

What made the entertainment specially enjoyable, to my mind, was the close sympathy, understanding and harmony between the art of the violinist and the Mardangika. Mr. Kodandarama Aiyar distinguished himself by reproducing on the Mridangam the build of melodic structure of songs played on the violin, phrase for phrase, by accompanying Mr. Pillai without one extraneous movement, even when he extemporised and by enhancing the effects of the melody of the violin by creating a wonderfully faithful and pleasing rhythmic background.

The yearning of lovers of music for hearing such a combination of artists will always remain fresh and keen.—*N. S. Ramachandran.*

THE FINE ARTS SOCIETY, G. T.

Mr. SANJIVA RAO	...	*Flute*
Prof. Venkatasamy Naidu	...	*Violin*
Mr. Venu Naickar	...	*Mridangam*

17th September '33.

Mr. Sanjiva Rao is the worthy and brilliant disciple of an artist who has left an immortal reputation behind him, and who was one of those divinely-gifted souls whose earthly careers made epochs, viz. the famous Sarabha Sastrigal. It is a truism to say that Mr. Rao never fails to please his audience. In the entertainment under reference, rather contrary to his usual practice, he omitted to play any Varnam, but started with Sri Raghuvara in Bhairvai. His presentation of 'Marache' in Kedara, 'Entara', 'Palukuvade', 'Anupama' 'Harine' 'Evarani', 'Evarimata', 'Mokshamu' etc., were enjoyable. The Ragas, Harikamboji, Todi, Atana, Ritigaula, Behag, Sahana and others that he played lacked none of their usual charm or interest. Surprisingly enough he chose Mayamalavaguala for the Pallavi. I felt that though an artist of his ability might dally with any Raga in the Pallavi, the choice of Mayamalavagoula was scarcely calculated to make the display spirited and lively. I would like to point out, with the greatest respect for Mr. Rao's art, that the introduction of the Kakalinishada in a variation in 'Giripai' is not an innovation that is to be welcomed since it is not acceptable to theory as it exists to day and also the traditions as they are preserved at present. I would earnestly appeal

to Mr. Rao to stand by the standards that have been bequeathed to him and use his immence influence in the noble task of preserving time honoured traditions. But this statement ought not to be misunderstood for any reflection on the unique purity and classical grandeur of his art.

Mr. Sanjiva Rao was accompanied by Prof. Venkatasami Naidu of Vizianagaram, who is well known as one of the greatest violinists of our time. His grasp of the individuality of each Raga, his dignified elaboration and the eloquence and variety of his rendering endear him to the public. To listen to him means not only joy but education. His imagination colours whatever he plays in magical hues; his music kindles evermore the desire to enjoy and never satiates the hearer.

Mr. Venu Naicker accompanied both on the Mridangam admirably, and very much helped to heighten the effect of the music of the flute and the violin. The trio made an excellent combination and gave the audience a delightful evening.—*N. S. Ramachandran.*

THE MUSIC ACADEMY, GANA MANDIR.

MR. GOPALA AIYAR ... *Flute.*

23rd September '33.

Mr. Gopala Ayyar has a good mastery over his instrument. His music is soft and soothing. He does not indulge in musical gymnastics when elaborating Svaras and does not seek to impress his audience by overdoing the rendering of the Pallavi. His presentation is straight-forward and earnest. He played Hamsadhvani, Kadana Kutuhalam, Kalyani and Malayamarutam well. The songs in the programme indicated a wide choice, 'the Musical Trinity' being duly represented in addition to Kshetragna and Patnam Subramania Aiyar. Mr. Aiyar played 'Mathada baradeno' and two Hindustani pieces beautifully.

Master Sankaran accompained the flutist ably. I was impressed by his Svara vinyasa, in which I am glad to say, he has incorporated some of the characteristic flights that used to be ascribed to the style associated with the honoured name of the great Maha Vaidyanatha Aiyar.—*N. S. Ramachandran.*

THE MADRAS MUSIC ASSOCIATION.

Mr. Semmangudi SRINIVASA IYER	...	*Vocal*
,, Rajamanikkam Pillai	...	*Violin*
,, Kodandarama Ayyar	..	*Mridangam*
,, Palani Subrahmanya Pillai	...	*Kanjira*
,, Visvanatha Ayyar	...	*Ghatam*

One of the successful performances of Mr. Semmangudi Srinivasa Ayyar this year was the one he gave on the 24th in the Soundarya Mahal, under the auspices of a newly started Sabha of the city, the Madras Music Association. Good accompaniments go a great way in making the success of a vocalist but there were that day, besides the Violin, three Tala accompaniments, Mridangam, Kanjira and the Ghatam and surely it is no easy affair for a musician to manage these accompaniments and carry the day. Mr. Iyer is one of the prominent musicians and the accompaniments are of no mean merit.

The performance opened well with the Varna in Kalyani and Ata Tala, quite traditionally indeed. After the singing of certain quick catchy songs, there was a most appealing expansion of Raga Kharaharapriya, where the Vidvan, with his usual strokes did not fail to thrill the audience. In singing the spontaneous Svaras to the Kritis, he tired his accompaniments so to say. After more than three hours singing of the Murchanas of the Ragas, a little bit elaborately and the Kritis in respective Ragas, the momentous part viz., chief Raga Alapana and Pallavi came. Contrary to the expectations that Mr. Iyer would choose some wellknown Melakarta Raga in vogue for Raga elaboration, he chose Natakurinchi, probably not having much, as many thought, to be elaborated. Mr. Iyer and Mr. Pillai, both contributed to the amplifying of the Raga into various aspects of Bhavas for more than half an hour. The Pallavi chosen was the usual one in Kamboji. I do not see any reason why now-a-days the Pallavi which is dwindling down in importance, should be allowed to do so, whatever socalled modern patrons of music might say of it. Once again Mr. Iyer received the well deserved applause for his Tamil song 'Nava Siddhi Pettralum.' Before the performance closed at about Nine P. M., we heard some good singing of a Raga Malika of the Ragas Bhairavi, Begada, Sahana, Bilahari and Manirangu.

The accompanying musicians gave laudable exhibitions on their instruments—*Ganalola.*

On their Way

INDIA.

Company.	*Film.*	*Director.*	*Actors.*
BOMBAY			
Ajanta Cinetone	Rangilo Rajput	Bhavnani	Nissar Bibboo
Aravind Cinetone	Shikander	Madanroy Vakil	
Cosmopolitan Talkies	Aurat-ka-Dil		
Hindmata Cinetone	Mirza Sahiban	G. R. Sethi	Bai Dosa
Imperial Cinetone	Temple Bells	Choudhary	Sulochana, Zilloo D. Billimoria Gulam Mohamed
	Gulsanover	Homi Master	Sulochana, Zilloo
	Rukmini Haran (Hindi)	Madanroy Vakil	Mushtari
	Rukmini Haran (Marathi)	Sarpotdar	Kishori
Jayant Talkies	Veena Velli		
Krishnatone	Maharathi Karna (closed down for the present)		
Mahalaxmi Cinetone	Nand-ke-Lala	Nanubhai Vakil	Modak Zubeida
Maharashtra Cinetone	Mahananda	Sarpotdar	Padma Mubarak
Paramount	Thief of Baghdad		
Ranjit Movietone	Tara Sundari	Chandulal Shah	Gohur
	Guna Sundari	Chandulal Shah	Gohur
	Rajputani	Nandlal Jaswantlal	Madhuri
	Babruwahan	Jayant Desai	
Sagar	Phantom of the Hills	Ezra Mir	Jal Merchant
	Sati Anjana	Kanjibhai Rathod	
Sansar (new company)	Khubsurat Bala		
Saroj	Malati-Madhav	A. P. Kapur	
Shardha	Veerangana Panna	Mehta	
	Masked Terror	Bapurao Apte	Navinchandra Gohur Karnatki
	Parasuram	Luhar	Navinchandra
Shri Cinetone (new coy.)	Shrimati Manjari	Moti B. Gidvani	Mushtari
Usha Cinetone	Usha Haran	Varma	Sultana
Vijaya Cinetone	Seeta Swayamvar	H. M. Reddy	Mahomed Vatsala Joshi
Vishnu Cinetone	Surya Kumari	Dhirubai Desai	Gulab,
Wadia Bros.	Lal-E-Yaman		Padma, Mahomed
POONA			
Saraswathi Cinetone	Pralhad		Mohan Ratnaprabha
Digveer Cinetone	Tulsidas	N. G. Devare	Joshi Jumna
KOLHAPUR			
Chhatrapathi	Domestic Feud (Hindi Version)		
Lalit Pictures Ltd.	Studio under construction		
Kolhapur Cinetone Co.	Germinating		
Prabhat	Busy Shifting to Poona		

CALCUTTA

Company.	Film.	Director.	Actors.
Bharat Laxmi	Ramayan	Profulla Roy	Profulla Roy
	Chand Sadagar (Bengali)		Sheifalika
East India Film Co.	Kismet-ki-Kasauti (Urdu)	Pessi Karni	Mukhtar Begum Khalil
	Mumtaz Begum (Urdu)	Akhtar Nawaz	
	Chandragupta (Hindi)	A. R. Kardar	
	Ab-i-Hayat	Krishna Gopal	Ali Athar Akhtari
	Rumela	Madhu Bose	
	Prahlad (Tamil)	K. P. Ghose	P. Saradambal Srinivasa Bhagavathar Krishnamurthy
Madan Theatres Ltd.	Sakhi Lutaro		
	Ramayana		
	Bazam-i-Phani		
New Theatres Ltd.	Yahoodi-Ki-Ladki (Urdu)		
	Mirabai (Bengalee & Hindi)	Devaki Bose	Durgabai Khote Prithviraj
	Excuse Me, Sir	Dhiren Ganguly	Tara Sundari
	Ashoka	P. C. Barua	
Radha Film Co.	Char Darvesh	Profulla Ghosh	Benoy Goswamy
	Daksha Yagna	Jyotish Banerji	
	Shakuntal	Tarit Bose	

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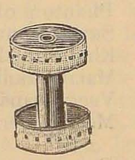

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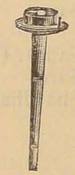

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AMERICA

Title.	*Director.*	*Actors.*
	ALLIED	
Boots of Destiny	George Melford	Hoot Gibson
Fighting Parson, The	Harry Fraser	Hoot Gibson
		Marcelline Day
One Year Later	E. Mason Hopper	Mary Brian
Red Kisses	Phil Rosen	Dorothy Mackaill
		Regis Toomey
	CHESTERFIELD	
Fifth Commandment	Richard Thorpe	June Clyde
		William Collier
It's Being Done	Richard Thorpe	June Clyde
Notorious But Nice	Richard Thorpe	Marian Marsh
		Betty Compson
Pitfalls		
	COLUMBIA	
Brand Inspector, The	D. Ross Lederman	Tim McCoy
		Florence Britton
Brief Moment	David Burton	Carole Lombard
		Gene Raymond
Car No. 17	Lambert Hillyer	Tim McCoy
		Evalyn Knapp
Cougar's Trail, The	George B. Seitz	Buck Jones
		Dorothy Revier
Dangerous Crossroads	Lambert Hillyer	Chic Sale
		Diane Sinclair
East of Fifth Avenue	Ben Stoloff	Leo Carillo,
		Lois Wilson
		Dickie Moore
Fever	Clarence Badger	Jack Holt
		Lilian Bond
Full Speed Ahead	Lambert Hillyer	Chic Sale
		Diane Sinclair
Fury of the Jungle	Roy William Neille	Alan Dinehart
		Toshia Mori
Going to Town	Victor Schertzinger	Donald Cook
		Nancy Carroll
Grass Valley	Lambert Hillyer	Buck Jones
		Diane Sinclair
King of the Northwest		Tim McCoy
Lady for a Day	Frank Capra	May Robson
		Warren William
Lost Valley Gold	Lambert Hillyer	Buck Jones
Lovable Liar, The	George B. Seitz	Buck Jones
		Dorothy Rivier
Man's Castle, A		Loretta Young
Octopus, The	Al Rogell	Ralph Bellamy

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Title.	*Director.*	*Actors.*
		Fay Wray
Professional Woman	Eddie Buzzell	Fay Wray
		Gene Raymond
Ranger Man		Tim McCoy
Reckless Romance	George B. Seitz	Buck Jones
Rusty Rides Alone	D. Ross Lederman	Tim McCoy
		Barbara Weeks
Rustler's War	Lambert Hillyer	Buck Jones
		Nora Lane
Tampico	Irving Cummings	Jack Holt
		Racquel Torres
Wrecker, The	Al Rogell	Jack Holt
Yankee Bandit, The	Lambert Hillyer	Buck Jones

FOX

Berkeley Square	Frank Lloyd	Lesli Howard
Born to Fight	Walter Mayo	Janet Chandler
		Onslow Stevens
Charlie Chan's Greatest Case	Hamilton MacFadden	Warner Oland
		Heather Angel
Doctor Bull	John Ford	Will Rogers
		Marion Nixon
Dressmaker From Luneville		Elissa Landi
Giant Swing, The	Lloyd Corrigan	Sally Eilers
		Ricardo Cortez
Lady Cop, The		Spencer Tracy
		Sally Eilers
Life Worth Living	John Ford	Will Rogers
Mad Game, The	Irving Cummings	Spencer Tracy
Marionettes	Rowland V. Lee	Lilian Harvey
My Dear	Harry Lachman	Heather Angel
My Lips Betray	John Blystone	Lilian Harvey
		John Boles
My Weakness	David Butler	Lilian Harvey
Paddy the Next Best Thing	William K. Howard	Janet Gayner
Peonies	Paul Martin	Lilian Harvey
Power and the Glory, The	William K. Howard	Spencer Tracy
		Collen Moore
Salomy Jane	Raoul Walsh	Joan Benett
		Charles Farrell
Shangai Madness	John Blystone	Spencer Tracy
		Ralph Morgan
		Elizabeth Allen
Tale of Two Cities		Warner Baxter
Three Against Death	Clyde E. Elliot	Marion Burns
Tough Guy		James Dunn
Walls of Gold		Sally Eilers
		Norman Foster

GOLDSMITH

Angel Sins	Charles Hutchinson	Evalyn Knapp
		James Murray

JOAN OF ARC FILMS

Passion of Joan of Arc, The	Author-Pierre Arnaud with running commentary by David Ross	

Title.	*Director.*	*Actors.*
	LEWIS	
Good Looking And Rich	Fred Newmeyer	Skeets Gallagher
	MAJESTIC	
Curtain at Eight		C. Aubrey Smith Dorothy Mackaill
Pony Express, The	Lou Collins	Jack Hoxie Marcelline Day
Sin of Nora Moran, The	Howard Christy	Zita Johann Alan Dinehart Sarah Padden
War of the Range	J. P. McGowan	Tom Tyler
	MASCOT	
Hanged If I Do	Nat Levine	Lois Wilson William Desmond
	M-G-M.	
Always Tomorrow	Clarence Brown	Joan Crawford
Another Language	E. H. Griffith	Helen Hayes Robert Montgomery
Beauty For Sale	Richard Boleslavsky	Madge Evans Una Merkel
Bombshell	Victor Fleming	Jean Harlow Lee Tracy
Buddies	Edward Sedgwick	Buster Keaton Jimmy Durante Phyllis Barry
Dancing Lady	Robert Z. Leonard	Joan Crawford Clark Gable
Dark To Dawn	Clarence Brown	John Barrymore Helen Hayes
Lady, The	Charles Brabin	Irene Dunne
Late Christopher Bean		Marie Dressler Lionel Barrymore
Old Maid, The	William K. Howard	Helen Hayes
Paradise Case, The		Diana Wynard Barrymore Brothers
Penthouse	W. S. Vandyke	Warner Baxter Madge Evans
Show World		Jackie Cooper Jimmy Durante Madge Evans
Stage Mother	Charles Brabin	Alice Brady Maureen O'Sullivan Franchot Tone
Tugboat Annie	Marvyn LeRoy	Marie Dressler Wallace Beery
Turn Back The Clock	Edgar Selwyn	Lee Tracy Mae Clark
Viva Villa	Jack Conway	Wallace Beery
	MONOGRAM	
Avenger, The	Edwin L. Marin	Adrienne Ames Ralph Forbes
Black Beauty	Phil Rosen	Esther Ralston

Title.	*Director.*	*Actors.*
		Alexander Kirkland
Crashing Broadway	J. P. McCarthy	Rex Bell
		Doris Hill
Fugitive, The	Harry Fraser	Rex Bell
		Cecelia Parker
Gallant Fool, The	R. N. Bradbury	Bob Steele
Galloping Romeo	J. P. McCarthy	Bob Steele
		Doris Hill
Happy Landings	Lew Collins	
King Kelly of the U.S.A.	George Bertholon	
Ranger's Code	R. N. Bradbury	Bob Steel
		Doris Hill
Sensation Hunters	Charles Vidor	Arline Judge
Skyways	Lew Collins	Kathryn Crawford
Sphinx, The	Phil Rosen	Lionel Atwill
		Sheila Terry
Wayne Murder Case	Phil Whitman and	Regis Clyde
	Hampton Del Ruth	June Clyde
	PARAMOUNT	
Alice In Wonderland	Norman McLeod	Charlie Ruggles
		Alison Skipworth
		Jack Oakie
All My Love	Stephen Roberts	Sylvia Sydney
Apartment Nine		Claudette Colbert
		Cary Grant
Big Executive	Earle C. Kenton	Ricardo Cortez
Chrysalis	James Flood and	Miriam Hopkins
	Thomas Mitchell	Frederic March
Cracked Ice	Norman McLeod	The Four Marx Brothers
Cruise To Nowhere		Bing Crosby
Dead On Arrival	George Somnes and	James Dunn
	Alexander Hall	Gloria Stuart
Duck Soup	Leo McCarey	Four Marx Brothers
Eleventh Avenue	Thornton Freeland	Gene Raymond
Eleven Lives		Frances Dee
Everyman For Himself	Edward Sutherland	Bing Crosby
		Jack Oakie
Golden Harvest	Ralph Murphy	Genevieve Tobin
		Richar Arlen
Great Magoo, The	Leo McCarey	Fredric March
		Miriam Hopkins
I'm No Angel	Wesley Ruggles	Mae West
		Cary Grant
In For A Penny	Thornton Freeland	Frances Dee
		Gene Raymond
Lives of a Bengal Lancer	Stephen Roberts	Clive Brook
		Frederic March
		Gary Cooper
One Sunday Afternoon	Stephen Roberts	Gary Cooper
		Fay Wray
		Neil Hamilton
Passage To Paradise	Paul Sloane	Nancy Carroll
		Cary Grant
Reunion		Sylvia Sydney
		Herbert Marshall

Title.	*Director.*	*Actors.*
Too Much Harmony	Edward Sutherland	Bing Crosby
		Jack Oakie
		Skeets Gallagher
Torch Singer	Marion Gering	Claudette Colbert
		Ricardo Cortez
	RKO-RADIO	
Ad-Man	J. Walter Ruben	Richard Dix
Aggie Appleby, Maker of Men	Sidney Lanfield	William Gargan
All The Evidence	Victor Schertzinger	Marian Marsh
		Reginald Denny
Always Wrong	George Cukor	Constance Bennett
Ann Vickers	John Cromwell	Irene Dunne,
		Bruce Cabot
Beautiful	Myles Connolly	Ann Harding
		Nils Asther
Bird of Prey	J. Walter Ruben	Richard Dix,
		Elizabeth Allan,
		Eric Linden
Black Ace, The	Ray Enright	Chester Morris
		Vivienne Osborne
Death Watch, The	Irving Pichel	Warner Oland,
		Betty Furness
Doctor, The	John Robertson	Lionel Barrymore
		Joel McCrea
Escape to Paradise	J. Walter Ruben	Eric Linden
Family Man		Clive Brook
Fire Eater, The		Bill Boyd
Free, White, and 21	Dudley Murphy	Joel McCrea
		Marian Marsh
Fugitive from Glory, A		John Barrymore
Glory Command, The	Christy Cabane	Bruce Cabot
Great Desire, The	Dorothy Arzner	Katherine Hepburn
		Colin Clive
Green Mansions		Dolores Del Rio
Headline Shooters	Otto Brower	Helen Mack
Hide in the Dark		Bruce Cabot
		Dorothy Jordon
In the Red	William Seitzer	Wheeler and Woolsey
Jamboree	Ernest B. Schoedsack	Robert Armstrong
		Helen Mack
Just A Woman	J. Walter Ruben	Charles Bickford
		Irene Dunn
Just Off Fifth Avenue		Dorothy Wilson
		Frances Dee
		Helen Mack
Ladies of the Sea	William Nigh	Vivienne Osborne
Lady Sal		Irene Dunne
Land of the Six Shooter		Tom Keene
Little Women	John Robertson	Katharine Hepburn
Maiden Cruise	Mark Sandrich	Charles Ruggles
Midshipman Jack	Christy Cabanne	Bruce Cabot
Monkey's Paw, The	Wesley Ruggles	
Pigmy	Shirley C. Burden	Joel McCrea
Power Man	Ralph Ince	Bill Boyd
Prelude to Love	Irving Pichel	Ann Harding

Title.	*Director.*	*Actors.*
Preferred List, The	Leigh Jason	Chick Chandler Dorothy Lee
Public Be Sold	J. Walter Ruben	
Rafter Romance		Joel McCrea Dorothy Jordan
Sun Also Rises, The	E. H. Griffith	
Sweet Cheat	Alfred Green	Ginger Rogers
Three Came Unarmed	Gregory La Cava	Joel McCrea Dorothy Jordan
Tie That Binds, The	John Cromwell	Irene Dunne, Joel McCrea
'Tween Midnight and Dawn		
Yukon	J. Walter Ruben	Bill Boyd
	ROSS	
Wandering Jew, The	George Roland	Jacob Ben Ami
	SCREENCRAFT-SHOWMAN'S	
His Private Secretary	Phil Whiteman	Evalyn Knapp
Shy of Wanted Men	Lew Collins	Dorothy Sebastian
	UNITED ARTISTS	
Bowery, The	Raoul Walsh	Wallace Beery George Raft
Broadway Thru A Keyhole	Lowell Sherman	
Emperor Jones	Dudley Murphy	Paul Robeson
I Knew Her When	Gregory La Cava	
Moulin Rouge	Raymond Griffith	Constance Bennett
Nana	George Fitzmaurice	Anna Sten Warren William
Roman Scandals	Frank Tuttle	Eddie Cantor
Way of a Lancer	King Vidor	Ronald Colman
	UNIVERSAL	
Alaska Bound		ZaSu Pitts Slim Summerville
All American Girl	Edward Sedgwick	
Four Wise Girls	E. A. DuPont	June Knight Neil Hamilton
Her First Mate	William Wyler	ZaSu Pitts Slim Summerville
In The Money		Lew Ayres
Invisible Man	James Whale	Claude Rains
Joe Palooka	Alfred Werker	Jimmy Durante Lupe Velez
Kid Gloves		Chester Morris
Left Bank, The	Karl Freund	
Lost Special, The	Henry McRae	Frank Albertson
Love, Honour And O, Baby	Eddie Buzzell	ZaSu Pitts Slim Summerville
Oh, Promise Me	Arthur Rosson	Tom Mix, Ruth Hall
Only Yesterday	John Stahl	Margaret Sullivan Edna May Oliver John Boles,

Title.	*Director.*	*Actors.*
Orchid Ladies	E. A. Dupont	June Knight
Park Avenue Ladies	E. A. Dupont	
Rebel, The	Edwin Knopf	Vilma Banky Victor Varconi
Shoot The Works	Karl Freund and Monte Brice	Mary Brian Leo Carillo
S. O. S. Iceberg	Dr. Harold Fanck	
Take A Chance	Laurence Schwab	June Knight Lilian Roth Joan Marsh Lilian Bond
When The Time Comes		Spencer Tracy

WARNER-FIRST NATIONAL

America Kneels		Paul Muni Mary Astor
Blue Moon Murder Case, The	Robert Florey	Mary Brian Ben Lyon Peggy Shannon
Bureau of Missing Persons	Roy Del Ruth	Pat O'Brien Lewis Stone
Captured	Roy Del Ruth	Douglas Fairbanks Jr. Leslie Howard
Ever In My Heart		Barbara Stanwyck
Fellow Prisoners	Roy Del Ruth	Leslie Howard Douglas Fairbanks Jr.
Female		Ruth Chatterton
Footlight Parade	Lloyd Bacon	James Cagney Joan Blondell Ruby Keeler Dick Powell
Goodbye Again	Michael Curtiz	Warren William Joan Blondell
Havana Widows	Ray Enright	Joan Blondell
House On Fifty-Sixth Street.		Ruth Chatterton
I Loved A Woman	Alfred E. Green	Edward G. Robinson Kay Francis
Kennel Murder Case, The	Michael Curtiz	William Powell
Man From Monterey, The	Mack Wright	John Wayne Ruth Hall
Miracle, The (In Technicolour)		Loretta Young
Shangai Orchid	William Dieterle	Richard Barthelmess
Son Of The Gobs	Lloyd Bacon	Joe E. Brown
South Of Sonora	Mack V. Wright	John Wayne
Stuffed Skirt		Loretta Young Dick Powell
Sucker, The		Loretta Young Douglas Fairbanks Jr. Fifi D'Orsay
Wild Boys Of The Road	William A. Wellman	Frankie Darrow.

ENGLAND.

Title.	Director.	Actors.
BRITISH AND DOMINIONS.		
General John Regan	Henry Edwards	Henry Edwards Chrissie White
Lady Is Willing (Columbia)	Gilbert Miller	Leslie Howard
One In A Million etc., (Windsor)	Carmine Gallone	Arthur Riscoe
That's A Good Girl		Jack Buchanan
Trouble	P. M. Rogers	Sydney Howard
BRITISH INTERNATIONAL.		
Crime On The Hill	Bernard Vorhaus	Sally Blanc
Paris Plane	Paddy Carstairs	Molly Lamont John Loder
Southern Maid	Harry Hughes	Bebe Daniels
BRITISH-LION.		
Strike It Rich	Leslie Hiscott	George Gee.
Marooned (Fox)	Leslie Hiscott	Edmund Gwenn
GAUMONT-BRITISH.		
Aunt Sally	Tim Whelan	Cicely Courtneidge
Cuckoo in the Nest	Tom Walls	Ralph Lynn Tom Walls
Constant Nymph, The	Basil Dean	Victoria Hopper Brian Aherne
Jack Ahoy	Walter Forde	Jack Hulbert
Paris In Spring	Albert de Courville	
Red Ensign	Michael Powell	Leslie Banks.
Wings Over Everest (with Musical Score and Running Commentary)		
GAINSBOROUGH.		
Friday the Thirteenth	Victor Saville	Jessie Mathews
Wandering Jew, The	Maurice Elvey	Conrad Veidt
NETTLEFOLD.		
Two Hearts In Waltz Time	Joe May	Carl Brisson Frances Day
SOUND CITY.		
Colonel Blood	W. P. Lipscomb	Frank Cellier
Song Of The Plough	John Baxter	Stewart Rome
STOLL.		
Dick Turpin	John Staffor	Victor McLaglen
TWINCKENHAM.		
Home Sweet Home	George Cooper	John Stuart
WARNER.		
Her Imaginary Lover	George King	Laura La Plante

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